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An overview of production potential of university motion picture units, including staff resources, equipment, physical facilities, services, administrative support, and record of performance. Data were obtained through a survey conducted by the University Film Foundation during the spring and fall of 1960 under a contract with the U.S. Office of Education. Forty colleges and universities furnished the major portion of the data on which the report is based; another 17 supplied some data which are briefly noted.

Improvement of instruction was reported by the university administrators as the most important goal of the film unit.

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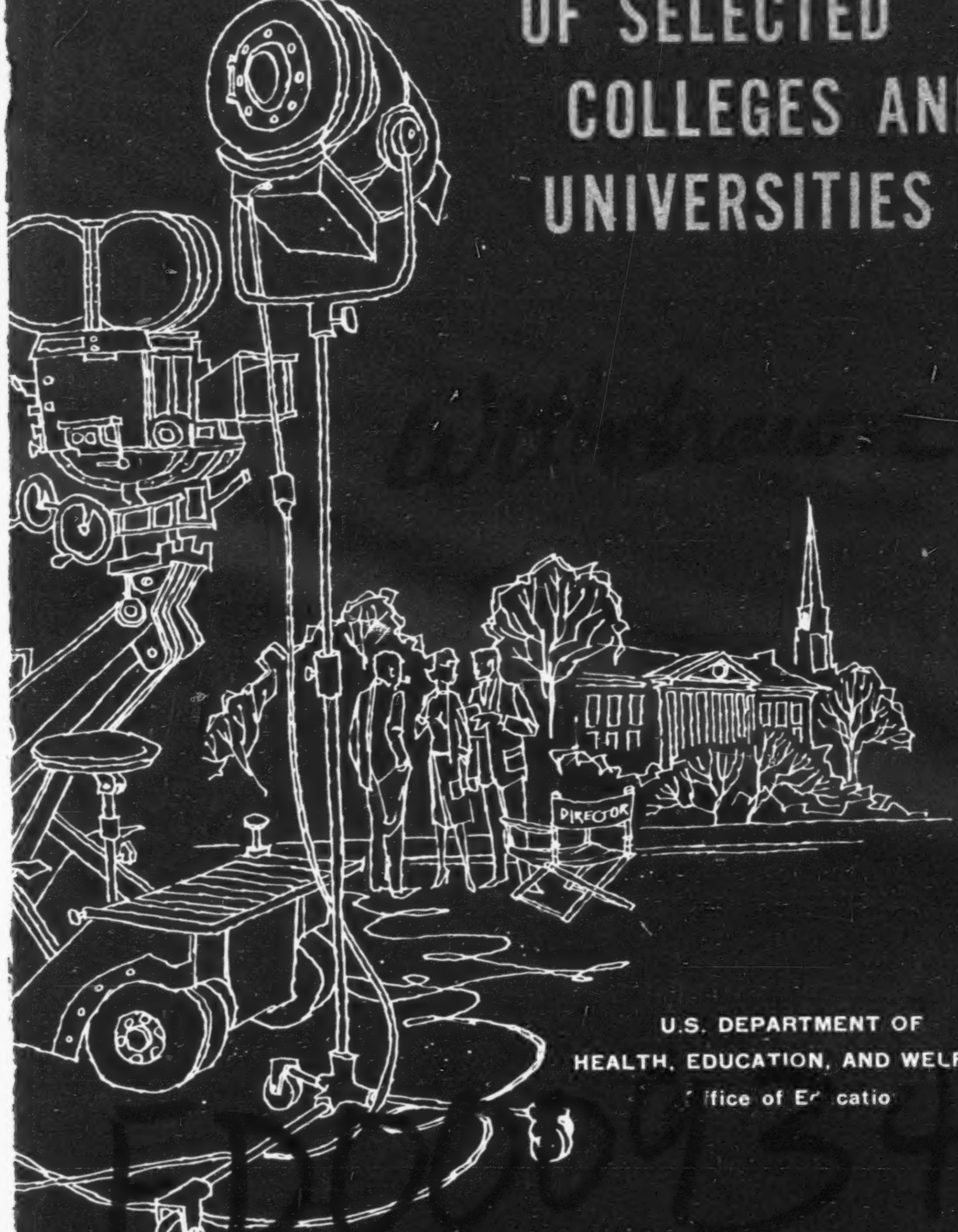
# MOTION PICTURE PRODUCTION FACILITIES OF SELECTED COLLEGES AND UNIVERSITIES



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# MOTION PICTURE PRODUCTION FACILITIES OF SELECTED COLLEGES AND UNIVERSITIES

A Survey by the
University Film Foundation
Reported by
DON G. WILLIAMS
and LUELLA V. SNYDER
for the Foundation

U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
Office of Education

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# PREFACE

This report is an account of a survey, entitled "A Project to Survey the Motion Picture Production Facilities of Selected Colleges and Universities in the United States," which was conducted by the University Film Foundation during the Spring and Fall of 1960, under a contract with the United States Office of Education.

A major reason for the survey was the dearth of organized information about the university film production units. The University Film Producers Association, the professional organization in the university film field, has members from more than 80 universities and other non-profit educational institutions, and approximately 50 universities are institutional members. Through its formal and informal publications and its annual conference, the UFPA attempts to provide a channel for the exchange of information about the production of films on the college and university campus. Even so, relatively little information about the structure and operation of the university film units was actually available. Although some of the units are as much as 30 years old, the services which they are capable of providing may not be fully recognized even on their own campuses, nor are professional organizations, foundations, and agencies aware of the number and capabilities of these units.

It was thought that a survey to collect detailed and systematic information about the administration and facilities of university film units would not only provide useful information, but might actually prevent the duplication of facilities on a campus. (In several instances, a grant has been given to one division of a university to carry out research which involved the use of motion pictures, and a new unit has been established within that division when a film unit already existed on campus.)

It was also felt that faculty and staff should know where, within a reasonable distance if not on their own campus, they can obtain assistance in planning programs that involve the use of motion pictures in research, in establishing a motion picture unit, or in producing films for teaching purposes.

It was not the purpose of this survey to evaluate the film units nor to assign comparative rankings. Rather, the purpose was to arrive at an over-all picture of the competencies and production potential of the units by investigating their staff resources, equipment, physical facilities, services, administrative support, and record of performance.

The University Film Foundation designated as principal investigator Dr. Don G. Williams, Director of Motion Picture Production, University of Kansas City, Kansas City, Missouri.

As a preliminary step toward the survey, the U.S. Office of Education prepared a questionnaire designed to identify educational institutions having film production units. This questionnaire was sent to universities having at least 2,000 degree-bound students and to public school systems in cities of 100,000 or more population. Replies received were used by the University Film Foundation in selecting institutions to be surveyed and visited by the principal investigator. Forty colleges and universities furnished the information which makes up the major portion of this report, but an additional 17 were either visited or contacted by mail, and are reported more briefly. Some known to have units were not included in the survey for varying reasons.

It was found that very few public school systems were making, or had made, motion pictures. The relatively few films that had been made were usually of a specialized nature. It was decided, therefore, after consultation with staff of the Office of Education, that the survey should concentrate on the film production activities of colleges and universities.

While the preliminary questionnaire was being circulated, the University Film Foundation, with the cooperation of members of the University Film Producers Association, developed an interview guide to be used with university administrators, and an interview guide and extensive inventory check list to be used with the production units. These were designed to obtain information on the administrative organization, staff resources, equipment, and physical facilities of each unit.

Both the interview guides and check lists were extremely detailed, comprehensive, and lengthy. Since it is not unusual for returns to mail questionnaires of a complex nature to be less than 25%, and since a response as small as this would not be sufficient to give a picture of the university film units, it was decided that personal visits by the investigator to individual campuses were essential to insure reasonable accuracy and completeness. In addition, on-site visitation would make it possible to observe the actual condition of equipment and facilities. Such condition affects production, but would not normally be reflected in an inventory.

It was further decided that if much of the information (for example, that regarding administrative support) were to be comparable from one university to another, a structured interview with administrators would be necessary. Each individual interviewed was asked the same questions, although each was encouraged to expand on any question as much as he wished. Detailed answers gave valuable insight into the particular campus situation being studied. The nature of the questions asked allowed for some comparison of answers. Although this is a descriptive rather than a statistical study, use of such structured interviews makes it possible to say, for example, that such-and-such a percent of the units own certain types of equipment, that median staff pay for writer-directors is so much, or that university units as a group produced a certain number of films for campus instruction in 1959-60.

Not all the information requested was available from every unit. In some instances, only a part of the units were able to respond to a question because only a part had the facility under consideration. In other instances, response was 100%.

Data which were not sufficient to contribute meaningful information to the over-all picture of university film production were not included in this report.

The inventory check list and interview guide for the film unit were mailed to the unit a few days prior to the investigator's visit, and in most cases the inventory was largely filled out prior to his arrival. He did, however, assist in completing items which were not clearly understood. He interviewed film unit staff members, inspected facilities and equipment, viewed films that had been produced, and conferred with university administrators. An attempt was made to schedule conferences with the dean or other official directly responsible to top administration for the unit as well as with the president, vice-president, or dean of faculties. In many cases, it was possible to talk to all these officials.

After about one-fourth of the campuses had been visited, it became apparent that some of the units were so small, inactive, new, or at such a great distance geographically that it was not practical to visit them. Similarly, for the smaller units, the extremely detailed check list and interview guide became unduly burdensome since applicable items for them were few and scattered. Consequently, letters were written to about twenty of these universities and pertinent information was collected through an exchange of correspondence. These units are reported in Chapter 8, "Additional Producing Units," even though not all were visited personally by the investigator.

Funds under this contract could not be expended to survey teaching programs in motion picture production. However, quite a bit of incidental information about teaching was collected; at many universities teaching and production activities overlap because of joint use of staff, equipment, and facilities. Four universities were surveyed under the assumption that the staff was engaged in producing educational or research films. It was found, however, that the films made at these universities were produced by students enrolled in the film production courses. These four universities are discussed with the teaching programs reported in Chapter 7, because they represent situations not typical of the other producing units.

Although information collected regarding the teaching programs is included in this report, it should not be regarded as giving a comprehensive picture of the training of the future film-maker in an academic setting.

Perhaps the most impressive experience stemming from the survey was to see a small but highly motivated unit draw on all the resources of its university to produce an outstanding film -- a film that would be a credit to a large,generously budgeted commercial production company.

A note of caution might well be sounded here. In some units, one or two men provide the high degree of motivation which makes it possible for the unit to rise above handicaps and obstacles. If these key people were lost to the unit, no matter what the remaining physical equipment and facilities might be, the university would no doubt have an ineffective producing unit until adequate replacements were secured.

When a major portion of the survey visits had been completed, a work conference of University Film

Foundation Trustees was held to consider the information collected, to evaluate it, to suggest possible avenues of interpretation, and to establish a general format for the survey report.

This meeting was held at the School of Education of the University of Kansas City, Kansas City, Missouri, on November 28-30, 1960. Those present were: O. S. Knudsen, Iowa State University of Science and Technology; John Flory; Eastman Kodak Company; Neal Keehn, General Film Laboratories; Malcolm Fleming, Indiana University; Herbert E. Farmer, University of Southern California; Robert W. Wagner, The Ohio State University; Kenneth Mason, Eastman Kodak Company; Charles N. Hockman, University of Oklahoma; Luella Snyder, University of Kansas City; and Don G. Williams, University of Kansas City.

Much valuable advice and guidance was received from this advisory group, at this meeting. In addition, Herbert E. Farmer supplied the material comprising Appendix A.

The first draft of the manuscript was submitted for criticism and corrections to the advisory group and also to Edward Fischer, University of Notre Dame; John H. Moriarty, Purdue University; O. E. Patterson, University of California at Los Angeles; and James Webb, Educational Services, Inc. Comments and suggestions were as far as possible, incorporated into the report. However, the interpretations and judgements which are expressed are solely the responsibility of the principal investigator.

Don G. Williams
School of Education
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# BACKGROUND OF
# UNIVERSITY FILM PRODUCTION IN THE UNITED STATES

On August 17, 1947, a small but enthusiastic group met on the campus of the State University of Iowa at the invitation of Lee W. Cochran, then Director of Audio-Visual Services.

Present were 18 people from seven universities and a state education department, one from a church group, and three from companies offering film services.

For the first time a group had come together to discuss specific and common problems in the production of educational films on the university campus.

Fifteen years later this group, the University Film Producers Association, had grown to a membership of 275 from more than 80 educational institutions, with a sustaining membership of 55 commercial companies.

At the meeting in 1947, four films were shown; at the meeting in 1960, only 70 films could be shown at the nightly screening sessions because of the limitation of time, although screenings were held from 8 P.M. until midnight. (Many more were shown at the meeting in 1959 when screenings could, and did, continue until two and three o'clock in the morning.) In the academic year 1959-60, more than 3,000 reels were produced.

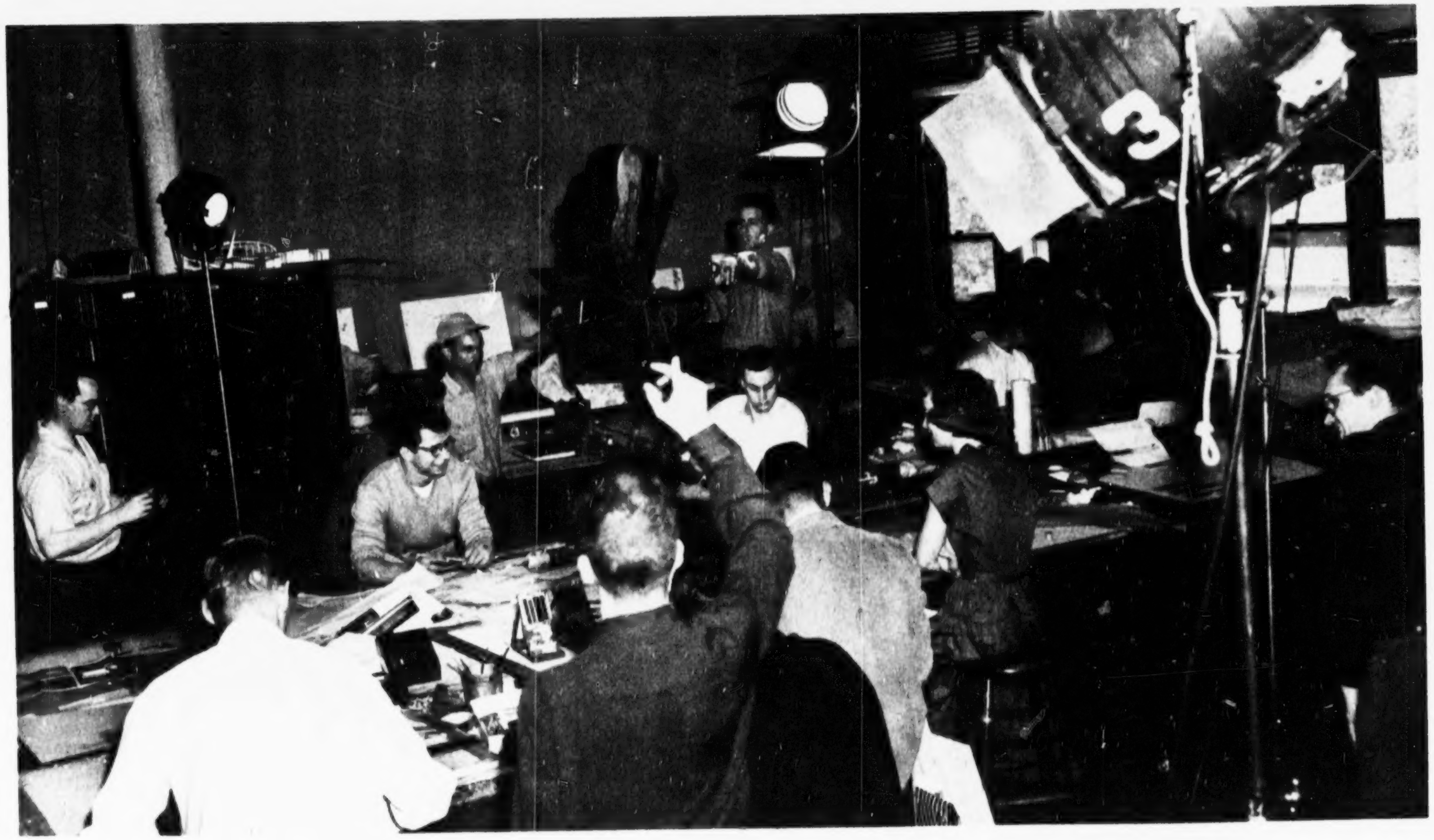
From primary concern with internal administrative and technical problems, the association broadened its interest and activities to include the publication of professional literature in the field of educational film production and training the future film-maker in the United States and abroad. The Association takes an active part in the International Liaison Center of Schools of Cinema and Television of which it is a charter member. Three times a UFPA member has been elected president of the international group. UFPA is also concerned with establishing and maintaining contact with professional organizations in the same general sphere of interest in the United States and abroad, and with research into problems involved in making films on the university campus. In 1958, UFPA established the University Film Foundation to promote activities in which it was interested and to act for it in securing and administering contracts or grants for projects which UFPA is especially qualified to conduct.

Although the 1947 meeting was the first professional conference of university film-makers, film-making as a university function pre-dated the organization by at least 30 years. In fact, recognition of the value of the motion picture in education dates back to Thomas A. Edison himself. Edison visualized the motion picture as an educational tool rather than as a medium for entertainment, but it was for entertainment that the film pioneers used it and as entertainment that it seized the attention and imagination of the American public.

Nevertheless, on university campuses, individual professors saw in films a unique method to record, to study, and to teach; and they made use of it in their own way and for their own purposes. Production of film footage by these educators occurred even before the advent of 16mm film in 1923, although 16mm brought films within the grasp of a much larger group and stimulated tremendous growth in the educational film field.[1]

In 1932, the University of Minnesota established in its General College an Audio-Visual Education Department under the directorship of Robert A. Kissack, Jr., with the sole purpose of providing illustrative material for college classes. From the first, the production of motion pictures was an important part of the audio-visual service. The film "Some Aspects of Feeblemindedness," made in 1933, was widely used in its original form until a few years ago when it was revised, updated, and re-titled "Clinical Types of Mental Deficiency."

[1] It is interesting to speculate on what effect the development of 8mm sound film may have on education. Its potential for reduced costs, and its already simplified equipment with considerable reduction in weight, make entirely possible the use of 8mm as a teaching and recording tool by individual teachers. Greater changes may result from the introduction of 8mm than were brought about by the advent of 16mm.



University of Minnesota - On location in Architecture classroom.
Scenes being made for "Minnesota Profile" a University of
Minnesota Centennial production.

In 1934, a series of silent films for student nursing was begun; in 1935, production was started on films on stuttering; and, in 1938, two films on safe drinking water and two on dentistry were made. Sound was used from the beginning of the program, although not for every film, and animated films were made as early as 1940. Some production was carried on as a part of other projects, and one of these, in 1936, was supported by a grant from the Carnegie Foundation. In 1937, the General Education Board of the Rockefeller Foundation gave the University of Minnesota a grant to initiate a three-year project for the study of vocational education with the objective of discovering what types of educational films were best suited to class room teaching. This grant, later extended, resulted in the production of a number of films, including "Minnesota Document," a film which is still used extensively throughout the state. This large-scale 35mm project in the theatrical tradition both trained and influenced many exponents of education film production and of audio-visual education, and stimulated development of the field. The film production unit at the University of Minnesota has been in continuous operation since its inception, and today is one of the more active of the university units, with a reputation for high quality production.

Among the oldest of the university units is that at the Ohio State University. In its vaults is a 35mm football film made in 1918. Football films were made on 35mm film until 1932, when the switch to 16mm was made. The Department of Photography made its first film for strictly instructional purposes in about 1932. This film was titled "The Rumen in the Cow." A survey made in 1935 showed that 13 department had made their own films. Some of these had been made with the assistance of the Department of Photography of the College of Engineering, but others had been made by individual faculty members using their own or borrowed equipment. The university's first official sound film, "Stone and the Sculptor," was produced in 1941, and the film unit has continued to increase in size, facilities, and activity.

Among the individual pioneers still active in university films is Professor Justus Rising of Purdue University, whose interest in making educational films dates back to 1922 when he saw several 35mm films, produced by the U. S. Department of Agriculture, describing the mechanical units of the automobile. By 1926, he was planning production of a 35mm film demonstrating the use of drawing instruments for use in Engineering Drawing classes. In 1932, using script and titles prepared by the Engineering staff, films on "Lettering," "Sharpening the Pencil," and "Use of T-Square and Triangles" were shot in 16mm, rather than 35mm, and eventually a complete series on engineering drawing was made. In 1941, the establishment of a fellowship under the Purdue Research Foundation made it possible for Mr. Rising to offer to other campus departments some facilities for film making in their own subject matter areas and staff and students from many departments participated. In 1954, this type of production was taken over by the newly established Motion Picture Production Unit.

Before World War II, a small number of universities had some facilities for film making, but the big push toward university production of educational films occurred after the war. Educational films had been widely used by the Armed Services during the war, and educators had become conscious of the value of films in teaching and general communication on the basis of their war-time use in training and reporting.

Many a small, struggling audio-visual department which had been established before the war in an extension division or other department of the university, suddenly found itself strongly supported by colleagues who had learned the value of audio-visual materials during military service. Faculty who had been provided with teaching films by the Armed Forces now expected the same service of their college audio-visual department. With this type of stimulation and support the existing units expanded, new units were established, and both old and new received their first and strongest impetus to growth directly from teaching departments. This was augmented by the availability of war surplus equipment and by the improved and less costly 16mm equipment developed for the Armed Forces, which made it possible to equip a film unit at a reasonable cost.

Another factor in this growth was the fact that many of the commercial film companies which had provided excellent service to the military training aids programs were now ready, willing, and able to provide the same kind of service to the universities even though this would not be an immediately profitable operation for them. They foresaw future development and were willing to gamble their time and assistance in the belief that it would pay off for them in the long run.

It is generally thought that the early film units had three purposes: 1) to record athletic events, particularly football, 2) to produce public relations films for the university, and 3) to provide special purpose footage for academic departments. As the units gained in maturity, and as realization of the value of audio-visual materials spread, there was a shift in objectives and the units began to demonstrate their ability to make educational films.

Today, football films are still important on many campuses, but fewer films of a direct public relations nature are being made, particularly in the area of student recruiting, and it is probable that the number will continue to decrease. University administrators now generally accept the motion picture as a tool to broaden and improve instruction, both on the campus and off, and recognize that films assist the university in achieving its objectives.

In discussing the goals of the motion picture unit at Indiana University, Dr. Herman B Wells, President of the University, summarized the ways in which such a unit fulfills the traditional functions of the university in teaching, research, service, and preservation of knowledge.

> For the teaching function, the unit makes films aimed at improving instruction in elementary, secondary, and university classrooms and with adult groups.
>
> For the research function, the unit makes films that record the progress of research projects and that report on the outcomes of research. Sometimes the films themselves are outgrowths of research conducted by academic departments, and in some instances the use of the motion picture camera has materially furthered research.
>
> For the service function, the unit makes film production facilities available to staff and to citizens and organizations who wish to make teaching materials of the type that fall within the scope of the university and to which the university is uniquely qualified to contribute.
>
> For the preservation of knowledge, the unit makes it possible to record on film the techniques and work of authorities, as a permanent visual document that may actually be more effective than a printed account.

The "publishing" aspect of the film program is well within the historic traditions of the university. For many years the university press has performed an important service, making possible the publication of manuscripts of a specialized and scholarly nature which, while making a valuable contribution to the body of knowledge, may have a limited audience. Many of these manuscripts would not be considered for publication by a commercial book company because the low sales volume makes them economically undesirable for a company whose very existence depends on showing a profit. The university press has pioneered in service to scholarship--and from time to time demonstrates that the scholarly book may also have wide public appeal.

The university film unit exemplifies a similar service in a different medium, providing a visual medium of publication for which the potential audience may be comparatively small. In some cases, the university press develops a regional or subject matter concentration. It is interesting to note that certain of the film units are also beginning to develop fields of specialization with which they are becoming identified.

The scholarly nature of the service rendered does not mean that university press and university film unit abandon all dreams of the "best seller." Large sale of a book or film makes possible the publication of others which have equal or greater value but less appeal.

The objectives of the various film units are diverse but are always consistent with the objectives and policies of the university, and the films produced are compatible with the philosophy of the university.

When examining the activities, personnel and facilities of a unit, it is essential to take into account the stated objectives of that unit, for the objectives determine the kinds of films made, quality of the staff, and the position the unit occupies within the university.

Types of films produced are also very diverse. A quick glance at the titles included in the listing of "best films" selected by the units themselves, will be sufficient to emphasize the wide range of subject matter that is covered. They range from a black and white, silent record of a research project to a full-scale dramatic treatment of a theatrical subject using all the special techniques available to the film producer.

A unique advantage of the university units is that all the resources of the university -- from faculty to maintenance shop -- are available to them. Because the units exist within the framework of the university, it is possible for them to work over a long period of time with teaching and research faculty on experimental projects which contribute to knowledge without producing income. They offer the individual educator an opportunity to express his ideas visually. They offer him, also, a tool of research and a means of recording progress and data.

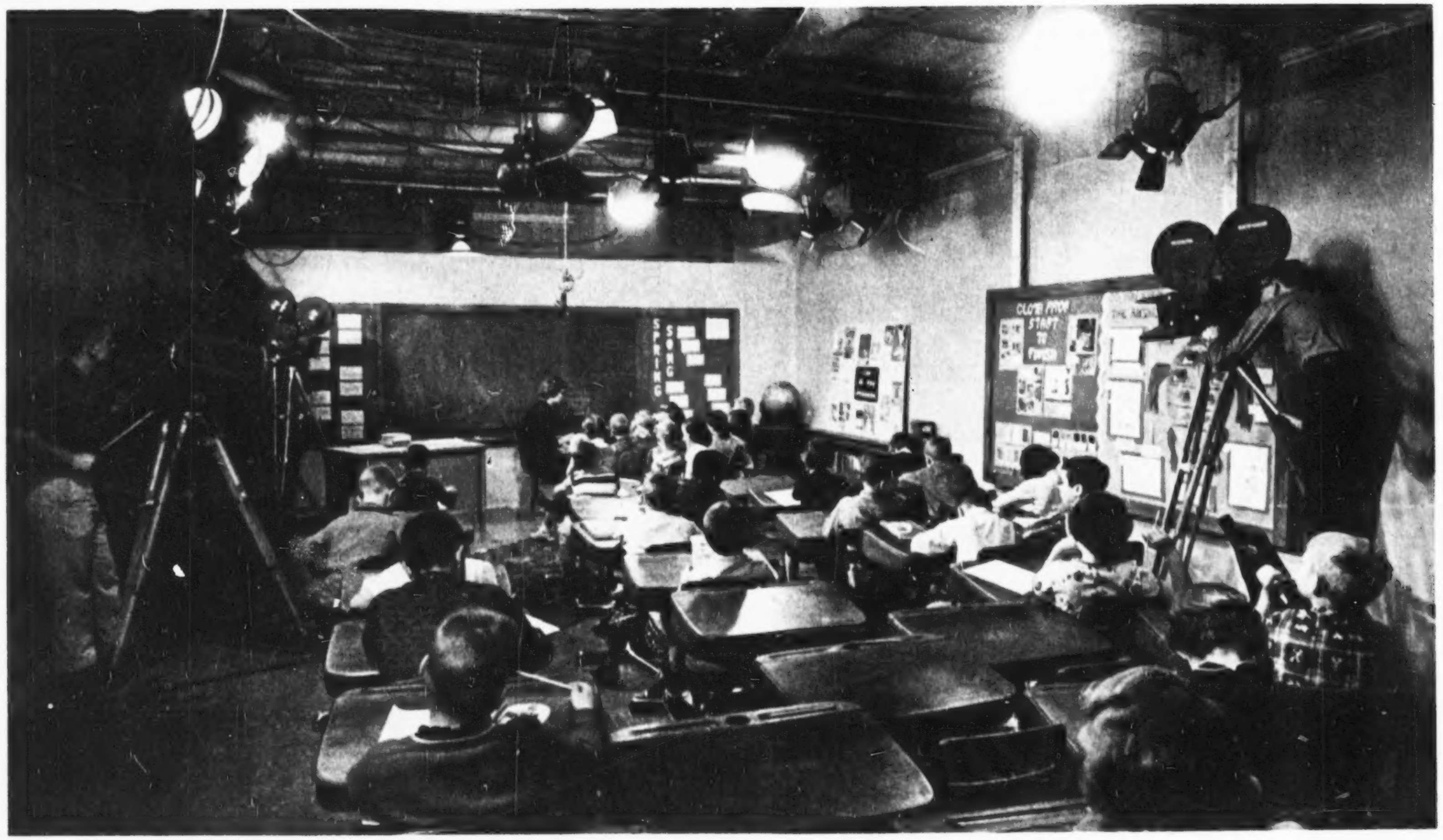
As the units have increased in number, size, and activity, there has been increasing realization that the needs of production could not be met without attention being given to the training of film-makers in academic programs.

According to President Wells of Indiana University, the production of films by the university has as its necessary corollary the teaching of production. He says, "Inasmuch as the production of educational films is a modern extension of the university function, the universities must train people to produce the types of teaching materials needed by a modern university."

Some of the units which were established strictly as producing organizations have become involved in motion picture teaching. (And interestingly enough, the oldest strictly teaching organization, the University of Southern California, has become involved in production to such an extent that it now has one of the more active production units.) Frequently, the staff members have duties both in production and in teaching. However, there are too few really comprehensive courses of study in film production, and more numerous and more comprehensive academic programs are needed if the increasing needs for competent, creative makers of educational films are to be met.

The growth of the university film movement, considered only in terms of the number of units and films produced, has been both large and rapid. However, within the university production group, there is serious concern that growth in volume, type of production, and training of the future filmmaker is not commensurate with the needs that already exist, and that growth continued at no more than the present rate must inevitably become progressively more inadequate, for the needs of the areas to be serviced are mushrooming at an infinitely faster tempo.

An excellent foundation has been laid for the production of specialized types of films, and for the training of people to make them. This constitutes an important resource for any group concerned with improving education and furthering the effectiveness of communication. The university units are capable of making a much greater contribution than they are at present called upon to make. They are particularly handicapped by lack of budget to support the production of experimental and specialized teaching films. An academic department which needs and wants a particular film too often finds that it must sacrifice other activities in order to finance it. Neither the film unit nor the academic department has access to additional funds to produce materials needed for improvement of instruction. Until such funds are made available, the film units will not make the contributions to education of which they are capable, nor will the universities capitalize on a resource already available to them.


SPRING
SONG
CLOSE FROM START TO FINISH

State University of Iowa. Motion picture production unit studio
during multicam shooting of film "The Reading Period, I",

## CHAPTER 1

# ADMINISTRATION

## Part I: University Administration and the Film Unit

At every university visited by the investigator, a top university administrative official was interviewed. In 33 cases this was either the president or chancellor. At one university, where such an interview could not be scheduled, the chairman of the faculty committee on motion picture production gave his best interpretation of administrative policy. In the remainder of the cases, the administrator interviewed was either the vice-president, dean of faculty, or other university official who was directly responsible for policy decisions regarding motion picture production. At several universities, several administrators were interviewed, either together or singly.

In order to save time and to structure the interviews so that all answers would be roughly comparable, a list of the questions which were to be discussed was sent to each administrator several days before the interview.

Topics included: (1) goals of the film unit, (2) deterrents to growth, (3) financing the unit, (4) the similarities between the functions of the university film unit and the university press, and (5) university recognition and support of film production.

Admittedly, the administrators interviewed represented a biased sample, because in each case a film unit was in operation at the university. It was assumed that the existence of a motion picture unit was evidence enough of administrative belief in the value of such a facility.

Administrators were assured that none of their answers would be reported by name or identified by institution. It was felt that this anonymity would encourage a freer and more realistic response, and many did, in fact, elaborate on various topics or make additional comments which provided more insight into administrative problems and attitudes than might have been gained otherwise.

## GOALS OF THE MOTION PICTURE UNIT

Every administrator interviewed reported that he expected the film unit to grow. No administrator anticipated the dropping of this activity.

However, one stated that without the continuation of the foundation support his unit was receiving, it would be necessary to curtail the present high level of production.

Administrators were asked what goals they expected increased film production activity to serve, and they were further asked to rank in importance the following possible goals:

1. Production of materials to improve instruction on their own campus.

2. Production of materials for use by other educational institutions; i.e., for sale to other universities or educational groups.

3. Direct public relations for the university.

4. Indirect public relations through distribution of films which carry the name of the university.

5. Teaching of educational film production in the academic setting.

6. Research in the communications area.

7. Providing a tool for research for other university departments.

While most administrators were willing to rank these goals from one (most important) to seven (least important) in descending order of importance, some of them had not previously considered one, or several, as goals for their own unit. In these cases, a ranking of "O" (or "not a goal") was assigned and is so reported in Table 1.

### TABLE 1

### Goals as Ranked by 42 College Administrators

| Goal | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Improvement of instruction | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 5 | 1 | 1 | 1 | 4 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Sale of educational films | 2 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 2 | 3 | 6 | 4 | 0 | 4 | 0 | 0 | 2 | 0 | 1 | 1 | 7 | 6 | 2 | 3 | 1 | 2 | 1 | 2 | 6 | 1 | 7 | 3 | 3 | 3 | 2 | 0 | 6 | 6 | 6 | 2 |
| Direct public relations | 5 | 3 | 2 | 0 | 5 | 2 | 6 | 3 | 6 | 2 | 3 | 3 | 6 | 3 | 2 | 3 | 3 | 3 | 5 | 3 | 1 | 1 | 5 | 4 | 3 | 2 | 1 | 3 | 2 | 3 | 2 | 2 | 3 | 2 | 1 | 2 | 7 | 2 | 5 | 7 | 5 | 3 |
| Indirect public relations | 6 | 0 | 0 | 2 | 6 | 6 | 4 | 0 | 2 | 5 | 4 | 4 | 7 | 5 | 6 | 4 | 5 | 0 | 3 | 4 | 1 | 1 | 6 | 7 | 4 | 4 | 1 | 4 | 3 | 4 | 5 | 2 | 0 | 0 | 4 | 0 | 6 | 0 | 4 | 2 | 4 | 3 |
| Teaching film production | 0 | 2 | 3 | 2 | 3 | 7 | 1 | 5 | 3 | 4 | 7 | 7 | 2 | 0 | 7 | 6 | 6 | 4 | 2 | 7 | 1 | 1 | 2 | 1 | 6 | 5 | 0 | 5 | 0 | 5 | 7 | 3 | 6 | 6 | 0 | 0 | 5 | 5 | 1 | 3 | 7 | 0 |
| Research in communication | 0 | 4 | 3 | 4 | 5 | 3 | 5 | 2 | 4 | 6 | 6 | 6 | 4 | 4 | 5 | 5 | 7 | 5 | 6 | 6 | 1 | 1 | 3 | 2 | 5 | 7 | 1 | 6 | 0 | 7 | 3 | 0 | 4 | 5 | 0 | 4 | 4 | 3 | 3 | 5 | 3 | 5 |
| Tool for research | 0 | 5 | 5 | 6 | 3 | 5 | 3 | 4 | 5 | 4 | 5 | 5 | 5 | 2 | 3 | 2 | 1 | 2 | 7 | 5 | 1 | 1 | 4 | 3 | 7 | 6 | 1 | 7 | 0 | 6 | 4 | 0 | 2 | 4 | 5 | 5 | 3 | 4 | 2 | 4 | 2 | 5 |

Indiana University Biology Film

Three presidents, after careful consideration and some discussion, declined to assign ranks, stating that all the enumerated goals were equally important in their thinking. One said, "This is like asking me which I consider more important, the chemistry department or the physics department." Their position is reported in Table 1, by a rank of "1" assigned to all goals.

## Production Of Materials To Improve Instruction On Their Own Campus

This was the most important goal of the film unit in the opinion of the university administrators, with 37 (or 88%) ranking it in first place. Two ranked it in second place, and only two ranked it below second place.

Historically, production of public relations films and recording of athletic events played a major (if not the major) part in the activity of the film unit. This present general acceptance by administrators of the role of the film unit in improving instruction represents an important step toward maturity in the whole concept of the production and use of films for and by the university.

## Production of Materials for Use by Other Educational Institutions

The goal of making films available to others through sale of prints was not generally accepted. Only five (including the three who ranked all goals as 1) ranked it in first place. Ten ranked it second and two ranked it seventh. However, 12 (or 28.5%) did not consider it a goal at all.

Administrators who accepted distribution of films as a goal of the unit were on campuses where the head of the film unit had convinced his administration that sale of prints made it possible to recover at least part of the cost of productions from sources outside the university's own budget.

Interestingly enough, included among the 12 who did not consider distribution a goal were a number of administrators who cited the high cost of film production, saying, "If you people could make films cheaper, we would use a lot more of them." They had not considered -- or perhaps it had not been called to their attention -- that films that are useful on their own campus might well be useful on other campuses. Making these films available to others through sale of prints would spread the cost of production over a number of institutions.[1]

It was interesting to note that on one campus where the president remarked on the high cost of his motion picture unit, there were two other film units in operation, each serving only the specialized needs of the department in which it was located.

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[1] A detailed discussion of distribution procedures, problems, and advantages will be found in Chapter 6, "Distribution of Films Produced."

This is a problem similar to that faced by the university press.[1]

## Direct Public Relations for the University

The production of public relations films for the university was ranked in first place by only one administrator other than the three who ranked all goals as equally valid. However, 11 ranked it second and 14 ranked it third.

Nearly every university film unit has at some time in its history made public relations films. However, many administrators no longer consider this a prime goal of the film unit. They feel that there have been too many films, too much alike in format, with too similar intent made by too many universities. Public relations films have, in the past, been designed to attract students, secure donations, or tell the public how great the university is -- or to do all three at once.

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[1] Some similarities between the university film and university press movements are discussed in "Background of University Film Production in the United States."

Now administrators feel that their public relations requirements are better served by films of a documentary or news nature which inform alumni and other friends about activities and progress of the university. Quite often these are sent to alumni groups on a regular schedule varying from one or two a year to as many as eight or nine.

There was a time when the public relations activities of the university were designed to attract as many students as possible. The situation is somewhat different today.

One chancellor stated that his film unit was to make a recruiting film which he hoped would discourage the less capable student from enrolling. This was a state university, required to admit all high school graduates from that state. The chancellor, faced with an increase in enrollment beyond that which could be adequately handled with present facilities and budget, felt that recruiting should be done on a selective basis and hoped that such a film would help put across the point that not all students who graduate from high school can profit from university training.

## Indirect Public Relations through Distribution of Films Carrying the University Name

There was considerable difference of opinion regarding the production and distribution of the university-made film as a good public relations device, and about this type of public relations as a function of the film unit.

Some administrators thought this was a valuable prestige device, apart from the educational usefulness of the films; some did not. Only 10 administrators ranked this indirect public relations function above third place; 12 ranked it in fourth place and 12 did not consider it as a goal at all. This is in direct contrast to opinions about the value of the writing of textbooks and professional articles which traditionally have brought prestige to the university. It is not yet generally believed that the same kind of scholarship may enter into presentation of knowledge through films as enters into professional writing.

## Teaching of Educational Film Production in the Academic Setting

Administrators were sharply divided in their opinions about the teaching of educational film production. It was ranked either seventh or not considered as a goal at all by 15 of the administrators; only 15 ranked it among the first three of their goals.

It is apparent that preparing young people to enter the film production field is not of primary concern to university administrators.

The film has been called everything from "trash" to "the only new art form of the 20th Century." Today, films and television are reaching and influencing, for good or evil, countless millions around the globe. Yet the publicity releases about a writer, director, or actor are more likely to emphasize that "he clawed his way to the top from the back alleys" than they are to say "he graduated from such-and-such a college with a thorough grounding in professional motion picture skills and a broad background in the humanities."

There has never been any sustained and systematic program of training by the theatrical and commercial motion picture, television, and radio industries. One wonders where the film-makers of tomorrow are to come from, especially since the demand for adequately prepared production staff is increasing with great rapidity, and there are less than half a dozen universities now offering truly comprehensive academic programs in film production.

Objections to teaching film production fell into three major categories. (1) Administrators do not have enough money to support their already existing programs and would even like to be able to reduce the number they now offer. They do not wish to expand the academic offerings at a time when the student body is already larger than they feel they can handle adequately. (2) They do not see a definite need for training in motion picture production. (3) They do not consider the production of "movies" to be an occupation requiring a college education, and consequently doubt that courses in film-making deserve a place in the curriculum of the university.

Only about one-third recognized teaching as a logical extension of the film production activity at the university.

This failure to recognize the need for academic film training programs is a critical problem when considered in the light of what motion pictures are expected to accomplish.

The university administrators themselves regarded improvement of instruction as the most important goal of the film unit. Furthermore, the motion picture and television are influencing children and adults around the world. They have become powerful weapons in the Cold War. Yet few university administrators recognize the need for people working in these vital fields to have training equal to their responsibilities. This need has been realized by our Cold War opponents and is being met by them to a degree which would seem incredible to university administrators if it were generally known.

## Research in the Communications Area

Again, this was not recognized as a major goal by university administrators, only five ranking it first or second. There seemed to be little or no awareness that the motion picture has a definite role in communications research, that communications research is essential to improvement of instruction, or even that communications is a major problem in the world today. Poor communications

TABLE 2

Summary of Ranking of Goals by Administrators

|  | Number of Administrators Ranking Goal as |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|---|
| Goal | 1st | 2nd | 3rd | 4th | 5th | 6th | 7th | Not a goal |
| Improvement of instruction | 37 | 3 | 0 | 1 | 1 | 0 | 0 | 0 |
| Sale of educational films | 5 | 10 | 5 | 2 | 0 | 6 | 1 | 12 |
| Direct public relations | 4 | 11 | 4 | 1 | 6 | 3 | 2 | 1 |
| Indirect public relations | 3 | 4 | 3 | 12 | 4 | 6 | 2 | 8 |
| Teaching film production | 5 | 5 | 5 | 2 | 6 | 4 | 7 | 8 |
| Research in communications | 3 | 2 | 7 | 8 | 9 | 6 | 3 | 4 |
| Tool for research | 4 | 6 | 5 | 7 | 11 | 3 | 3 | 3 |

within the university itself is the subject of frequent complaint by faculty and staff. The university administrators' lack of awareness of communications as a problem may be one reason why it is a problem.

### Provide a Tool for Research for Other University Departments

Films are being used as a tool of research in medicine, agriculture, and increasingly in science areas.[1] Very few other academic departments use film regularly, with the possible exception of some research departments which are engaged in work under United States government contracts, where filmed records and reports are required by the government.

Administrators, however, anticipate growth in this type of activity. This was an area where the administrators were more advanced in their thinking than the subject matter people. They felt that they would support the use of filmed records and reports by academic departments engaged in scientific research --that if a project were proposed they were sure that the subject matter people knew how and where a film record would contribute to the collection and interpretation of information, university funds could and would be made available.[1] This was particularly true at those universities with strong agricultural, engineering, science, and medical divisions.

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[1] In addition, only behavorial science and education seem to be aware of the possibilities of the use of film as a research tool. These have been stimulated by the National Defense Education Act.

## DETERRENTS TO GROWTH

Administrators were asked what they considered to be the greatest deterrents to growth of the motion picture unit. They were asked to rank in importance the following commonly cited deterrents:

1. Lack of general acceptance by the academic staff.
2. Lack of actual space to house the film unit.
3. Lack of funds.
4. Lack of qualified staff.

Their responses are reported in Table 3 and Table 4.

### Lack of General Acceptance by the Academic Staff

It is interesting to note that only one administrator ranked lack of general acceptance by university staff in first place.

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[1] One source of income to the film unit is from academic departments which receive research grants which require film production. See Chapter 2, "Administration, Part II: Organization and Operation of the Film Unit."

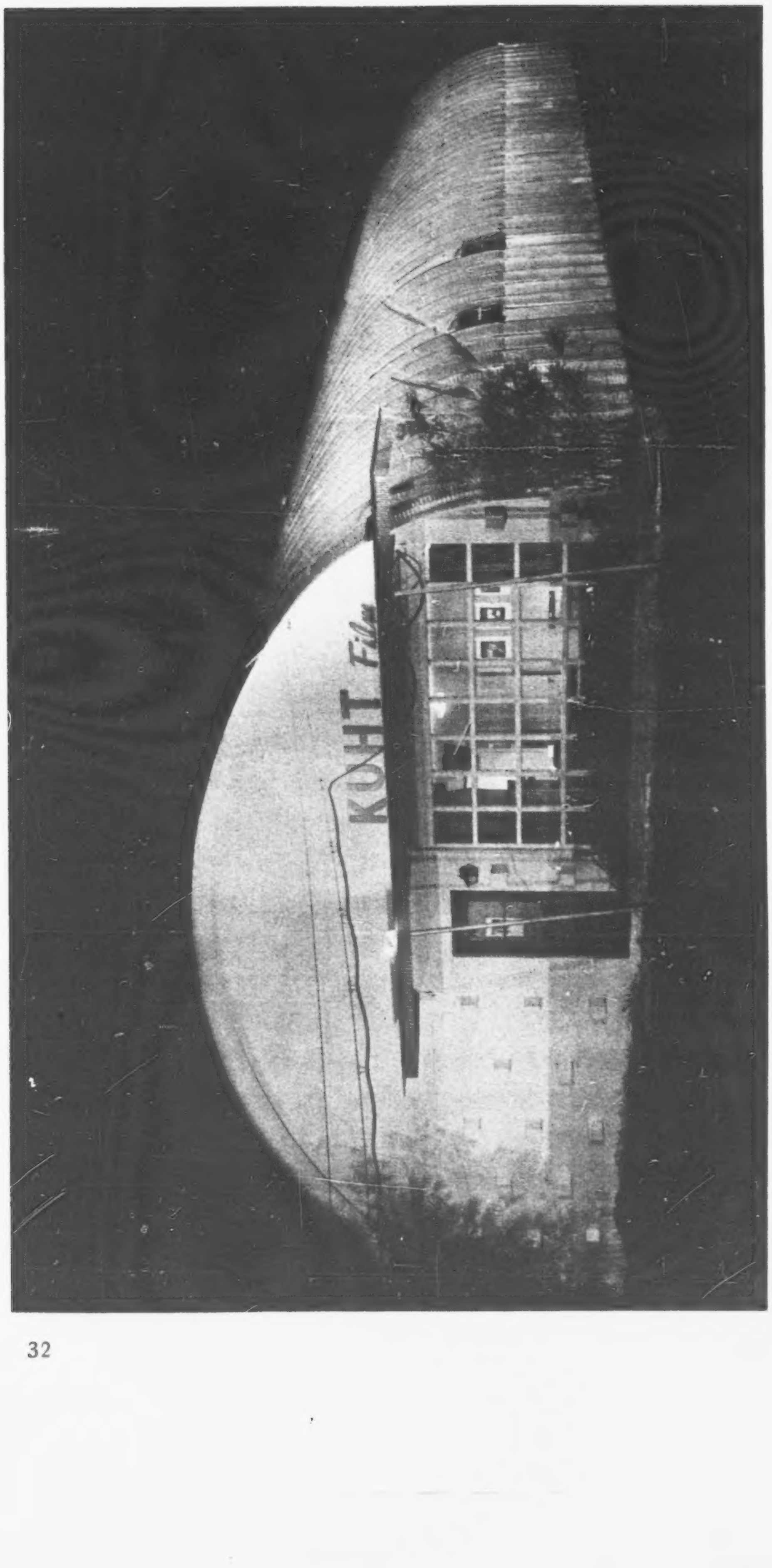
TABLE 3

| Deterrents | Deterrents as Ranked by 42 College Administrators | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Lack of acceptance | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 3 | 4 | 2 | 3 | 4 | 3 | 4 | 2 | 2 | 2 | 3 | 4 | 2 | 3 | 4 | 4 | 4 | 3 | 4 | 4 | 1 | 3 | 2 | 2 | 0 | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 4 | 3 | 4 |
| Lack of space | 2 | 2 | 3 | 3 | 2 | 1 | 2 | 1 | 3 | 3 | 2 | 3 | 2 | 1 | 3 | 3 | 4 | 2 | 2 | 4 | 2 | 3 | 2 | 1 | 2 | 1 | 1 | 3 | 1 | 0 | 4 | 4 | 2 | 4 | 4 | 2 | 1 | 3 | 3 | 2 | 4 | 2 |
| Lack of funds | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 2 | 2 | 4 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 1 | 1 | 1 | 2 | 1 |
| Lack of staff | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 4 | 2 | 4 | 4 | 2 | 4 | 3 | 4 | 4 | 3 | 4 | 3 | 3 | 4 | 2 | 3 | 3 | 4 | 3 | 3 | 2 | 4 | 3 | 3 | 2 | 4 | 3 | 2 | 4 | 4 | 4 | 4 | 3 | 1 | 3 |

## TABLE 4

### Summary of Ranking of Deterrents by Administrators

| | Number of Administrators Ranking Deterrent | | | | |
|---|---|---|---|---|---|
| Deterrent | 1st | 2nd | 3rd | 4th | Not a Deterrent |
| Lack of general acceptance | 1 | 11 | 11 | 18 | 1 |
| Lack of space | 8 | 15 | 11 | 7 | 1 |
| Lack of funds | 32 | 8 | 1 | 1 | 0 |
| Lack of qualified staff | 1 | 8 | 18 | 15 | 0 |



University of Houston - KUHT Film Unit Studio

He stated, without qualification, that if there were wide acceptance of, and demand for, film services on the part of the faculty, there would be enough pressure on him and the other administrative officers to insure such services being made available. He further said that if this type of pressure were brought to bear, he could build the film unit with a much clearer conscience.

A business manager who was interviewed in addition to the chancellor felt that if a department really accepted film production as valuable to its instructional program, it would be willing to channel part of its own budget into film production. If departments were not willing to do this, he saw no reason why funds should be made available through the general university budget. This raises some questions about where the primary responsibility for leadership in improvement of instruction rests within the university, particularly when budgets are as tight as they are in all universities.

## Lack of Space to House the Film Unit

Shortage of space is a major problem at almost every university. As a deterrent to growth of the film unit, it was ranked in first place by eight administrators and in second place by 15.

On many campuses, no major expansion of services by the film unit will be possible until more adequate housing for it can be provided.

This was vividly illustrated on one campus where the chancellor was very enthusiastic about the future of his film unit. The investigator mentioned that they had no adequate space. The chancellor replied, "No, and if I gave them space from general university funds, there would be eight deans who have legitimate prior rights in my office the next day. Unless I can get money from a foundation or a contract, the film unit will have to wait at least five years before they get really adequate space." This from a chancellor who was both enthusiastic and understanding.

## Lack of Funds

Of the 42 administrators, 32 (or 78%) ranked lack of funds as the greatest deterrent to growth of the motion picture unit. Eight ranked it in second place, and only two ranked it as low as third or fourth place.

The lack of funds actually presents an even greater problem than appears on the surface. For many years, university staff felt that while educational motion pictures might possibly be needed at the elementary and secondary levels, by the time a student reached the university he should not require anything beyond the lecture, the laboratory, and the book. By the time the demand for films at the college level became recognized, the explosion in student population had hit the university, and the shortage of funds had also become acute. Consequently, the administration was faced with making a choice between funds for more laboratory equipment, classrooms, and dormitories, and funds to make motion pictures. The latter has usually been a relatively small item in the budget, but one that can be questioned by a legislator or a conservative trustee. Several presidents frankly said they felt it preferrable to finance their motion picture production out of departmental budgets, rather than have it appear as a line item in the general university budget, even though this procedure means slow growth.

Three presidents mentioned that television had been sold to trustees, legislators, and foundations on the basis that it would eventually save money for the university by decreasing faculty-to-student ratios. While instructional films can do the same thing, they have never had the same type of promotion with groups which are in a position to provide or control funds.

Five presidents mentioned that members of their science department staff had been involved in producing films for use in high school classes and were interested in doing similar work at the university level. They all stated that unless assistance was received from foundations and government agencies, it could not be supported from regular university budgets because film production is "too expensive." One chancellor said, "I do not want a big grant to start a big program. I want a modest grant of $25,000 a year continued over a period of five or six years; then we will have established a solid program of instructional film production."

The over-all picture is not one of a total lack of funds, but rather of the desperate struggle for priority for the budget dollar, with worthy programs which seem to lack urgency and glamor all too frequently losing out.

### Lack of Qualified Staff

Only one administrator ranked the lack of adequate and competent staff as a prime deterrent to growth. He indicated that the university had had trouble getting satisfactory production staff. Most administrators, however, did not feel that hiring of a competent staff was a problem, provided adequate funds were available. This opinion was not shared by the heads of the units and their immediate superiors, on whom the burden of recruitment generally falls. They recognized the scarcity of well-trained, experienced film makers with the academic background and the professional skills which the university film unit requires. Problems of recruitment below the departmental administrative level are seldom brought to the attention of top administration.

## FINANCING THE UNIT

Administrators were asked if the film unit were required to recover all, part, or none of its budget. Nearly all the administrators preferred to change "required" to "expected."

Three units, which were in service departments, were expected to recover all of their budget, "just like any other service department." However, the administrators, when questioned further, admitted that the film unit would not be eliminated if it did not make its entire budget for a few years, qualifying this with such statements as, "This is a comparatively new field for us and we expect to have to subsidize it for some years," or "If it does not make its budget, we will just have to raise the rates charged."

One administrator definitely stated that if the motion picture department could not support itself within a few years, the university would have to curtail its present high volume of production.

On the other hand, there were three universities which did not expect the unit to recover any of its budget. One of these, however, was a small unit and the administration recognized that as it grew into a larger department, it might be necessary to allocate some of its costs to departments using its services.

Only one university administrator stated that the motion picture unit was considered a part of the university's attempt to improve instruction and, therefore, there should be no charge, now or in the future, to departments using its services. This is in line with the stated goal of improving instruction on campus and recognizes the obligation of the administration to provide the financial support required.

Seventeen university presidents stated that they actually subsidized all normal operation of their units and that the units were expected to recover their budgets only when they developed film projects which required the outlay of large amounts of capital. The university then expected the academic department involved, or the film unit with the assistance of outside funds, to defray this expense.

Thirty-five universities expected their film units to recover a part of their budgets from other academic departments, from non-university funds, from sale of prints, or from a combination of these.

Of these, 28 were not expected to recover any of their staff salaries. All staff salaries were provided from a central budget and the unit was expected to recover only the cost of supplies, materials, or outside services.

(There is some over-lapping of figures in the preceeding paragraphs because there are various patterns of budget recovery expected of the various units.)

Many administrators consider the recovery of funds from other university departments merely a bookkeeping and control device, with the unit actually subsidized from university funds. However, they think that a department which is required to plan and budget for the service of the film unit will make better and more careful use of university funds than it would if film services were provided without charge to the departmental budget.

Some of the 17 administrators who supervised units felt that with university funds as tight as they are, films (and other new media) did not stand a fair chance of being used on campus, particularly if the production of a film meant that a department had to sacrifice funds for items such as research or graduate assistants. Consequently, at these universities funds for films are allocated from sources other than departmental budgets.

If the above section is read without reference to the rest of the survey, it would appear that the production of films is financed largely through funds made available to the film unit from general administration. It might even give the impression that financing the unit is not a major problem. It should be remembered, however, that 78% of the administrators stated that financing was the major problem. When budget was discussed with film unit and department heads, a even more somber picture emerged -- that of departments striving desperately for budgets for many worthy purposes and not feeling that they can afford to allocate relatively large sums for film production. Film unit heads frequently reported that academic departments came to them excited and enthusiastic about an idea for a film on which they worked for several months, or even a year or longer. Then they would find that nobody had the money to make the film. As one department head said, "We are only going to get so much money each year. If we use part of it to make a film, we have to decide which other items to cut out." This is a hard decision to make when only a few members of the department are vitally concerned in the use of the film with their classes.

## THE FILM UNIT AND THE UNIVERSITY PRESS

Administrators were asked if they foresaw that film production would eventually occupy a position comparable to that of the university press. When asked to amplify or explain, the investigator cited the film unit as making available a visual medium for scholarly publication for which the potential audience may be comparatively small, in much the same way as the university press offers channels for conventional publication.

Seventeen, including several at institutions which have outstanding university presses, answered "yes" to this question, and eight answered "no." Five stated that they expected the film unit to play an increasingly greater role in the program of the university because the unit produced material for improvement of the instruction offered to students, for public relations for the university, and for research, while the university press served a more limited objective. (Of these five administrators, only one was at a university which did not have a university press.)

Two of the administrators were doubtful about this whole area, and ten felt that they should not react to this question as they had not thought about it before and had no convictions about it.

## UNIVERSITY RECOGNITION AND SUPPORT OF FILM PRODUCTION

In order to determine the status of film production as compared to more conventional forms of publication by faculty, the administrators were asked if films were included in the regular listings of staff publications. It was felt that this was particularly important in view of the fact that publications are frequently a major consideration in academic promotions.

Nineteen indicated that film production was so listed; 10 indicated that it was not. One university classified films with creative work in art and music; one listed it as a public service rather than as publication. Three had no "all-university" listing of publications. Eight gave qualified answers, saying that they had listed certain series of films and had given credit to the technical advisor as well as to the production staff. Some said that they had given credit for certain outstanding films, but did not usually include films in the listing. One or two had not previously thought of including films in the university's list of publications, but thought this should be considered in the future.

When the chancellors were asked if they saw the films produced by the unit, 26 replied "yes;" 15 replied that they saw some of them (one saying he thought he saw all that the unit wanted him to see); one said "only if they appear on television." Of the 19 other administrative officials, 15 said they always saw the unit's films and four said they usually saw them.

Administrators were asked whether or not they would undertake a major expansion of motion picture production if they were called upon to do so by a government agency or a foundation. Eleven gave an unqualified "yes;" two gave an unqualified "no;" 27 said they would examine a specific proposal and undertake it only if it fell within the immediate or long-range goals of the university; two would not commit themselves, but said that such a proposal would be considered, and if it were within the goals of the university, the reaction would probably be favorable.

They were then asked if the university would assist in financing the expansion which might be required. Three replied that they would, provided the project proposed was within the goals of the university. Eight again qualified their answers by saying that any proposal would be considered in light of the university's goals at the time the proposal was made. One, a president of a state university, indicated that he would need legislative approval for any major financing.

A question was asked regarding the possibility of motion picture teaching occupying a position in the academic program similar to that of journalism.

Thirteen said that they foresaw a film teaching program comparable to journalism; two, who did not have journalism departments, said that it would be of greater importance than journalism; four said that it would be a part of the audio-visual program and would not compare it to journalism; two felt that it should be included in theater arts; one felt that teaching of film production was more comparable to architecture since it combined professional, artistic, and technical skills; 14 felt that it would not be taught at all or should not be compared to journalism; three said that it was more comparable to fine arts or to television than to journalism; and two felt that it definitely belonged in education. One administrator, with an outstanding school of journalism, was somewhat shocked at the idea of comparing the teaching of film to his respected journalism program.

Five administrators, at universities where large-scale television programs had been developed, were well aware of the problems involved in television production and definitely anticipated that there would be considerable increase in motion picture production because of the need for filmed programs for their television station. This was true for both broadcast and closed circuit telecasting.

Three were not fully aware of the various technical problems involved, and were considerably confused in their thinking regarding the taping of programs. They seemed to think that with the advent of magnetic video-tape recording, all the problems of recording programs for television were solved. While this may be the case in the future, at the present and for the foreseeable future, it is likely that much of the pre-recorded material seen on television will continue to be produced on motion picture film. At the present time, 65% of all commercial television programming is on film.

Two university presidents anticipated growth of the film unit to make possible the recording, over a long period of time, of certain experimental projects, particularly in science areas. These film records would then be edited for use in documenting research and in instruction, either in regular or "television" classrooms.

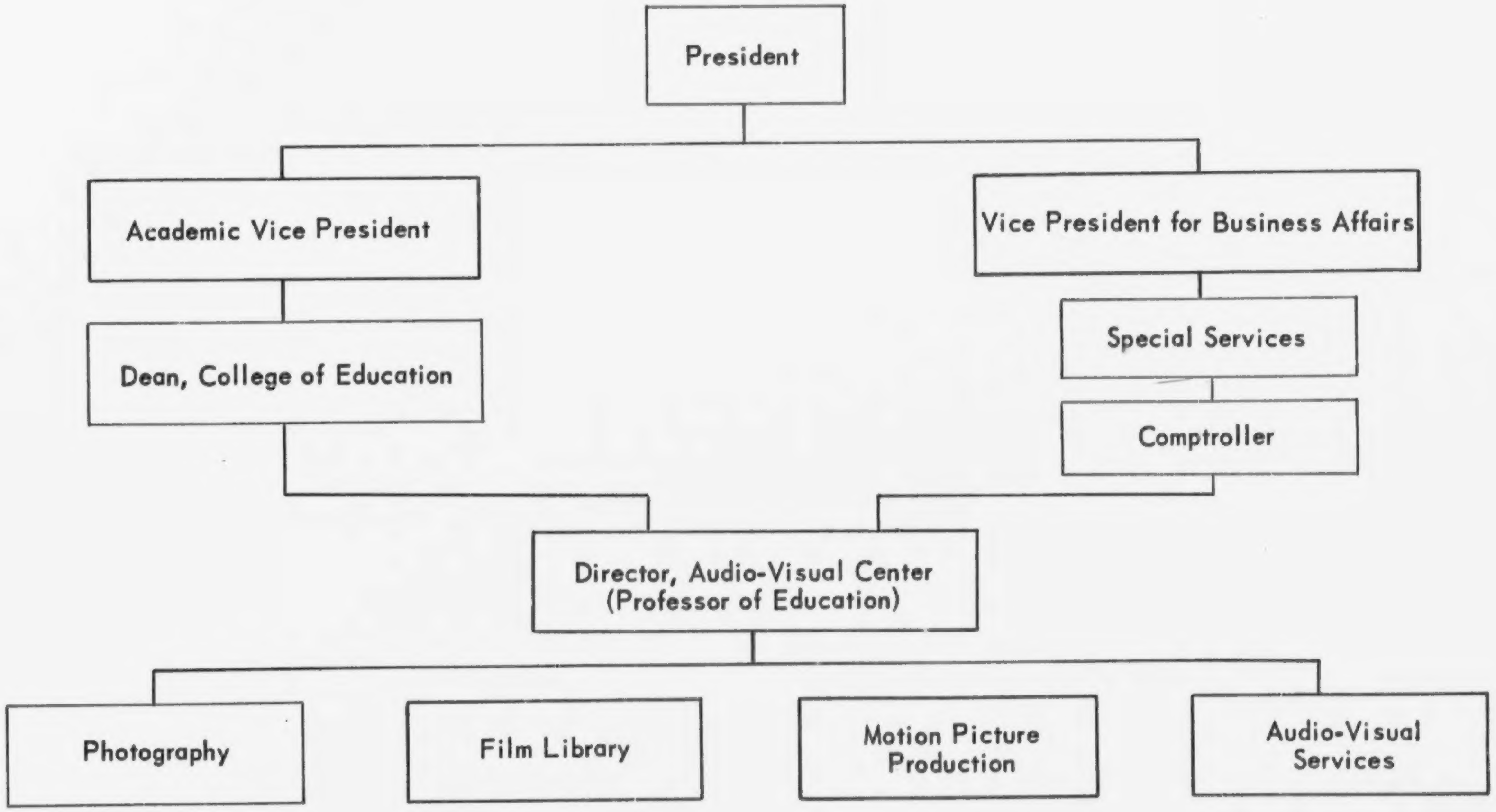
## TABLES OF ORGANIZATION

Units were asked to diagram their relationship to the general university administration. The diagrams provide interesting documentation of the individuality and independence of the universities in the United States. No general patterns of administrative organization can be discerned. Each university has its own individual plan, developed over the years in terms of the situation on its own campus.

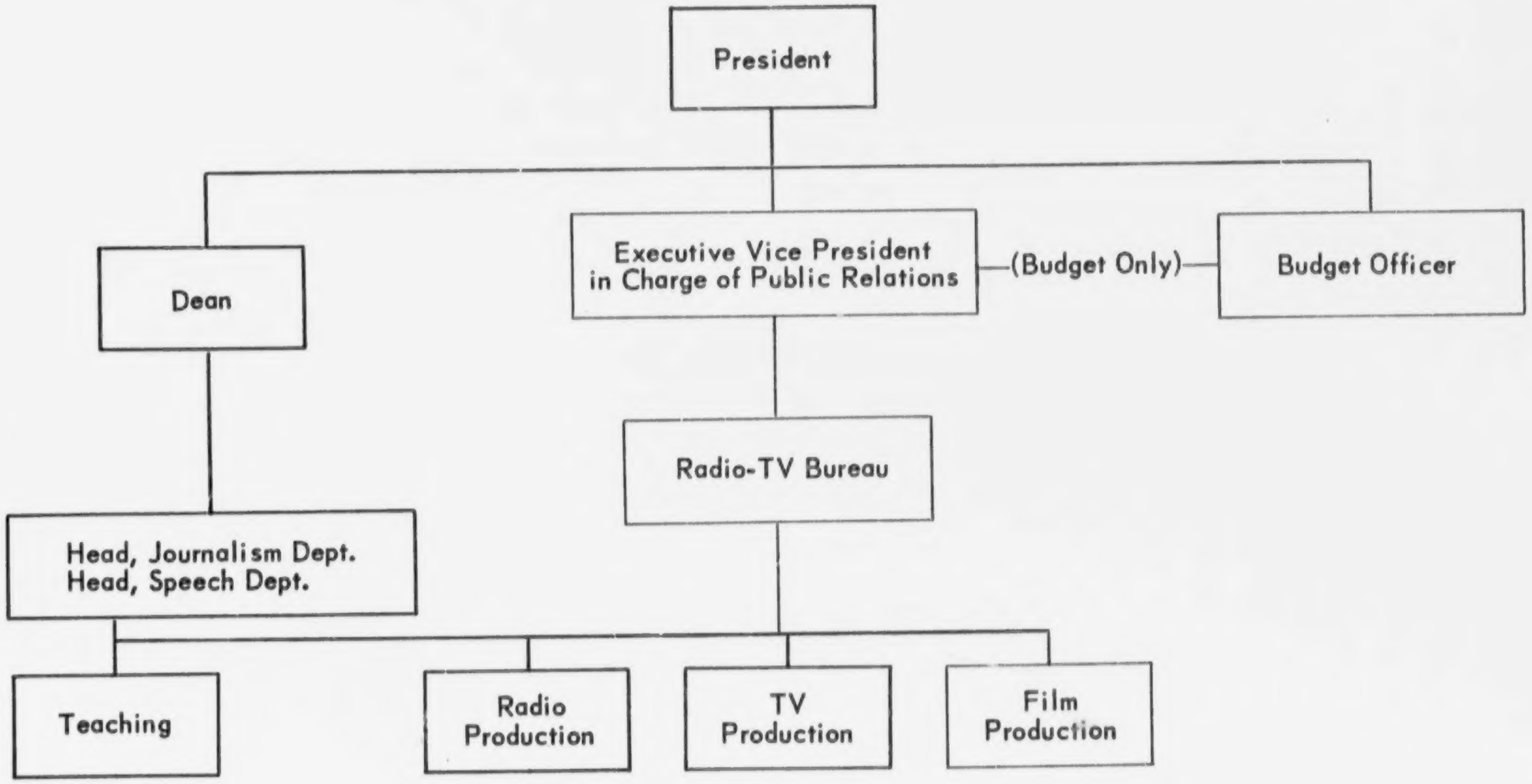
In the diagrams selected for publication, solid lines represent relationships with direct administrative authority and responsibility; dotted lines, relationships without direct authority.

See Following Page

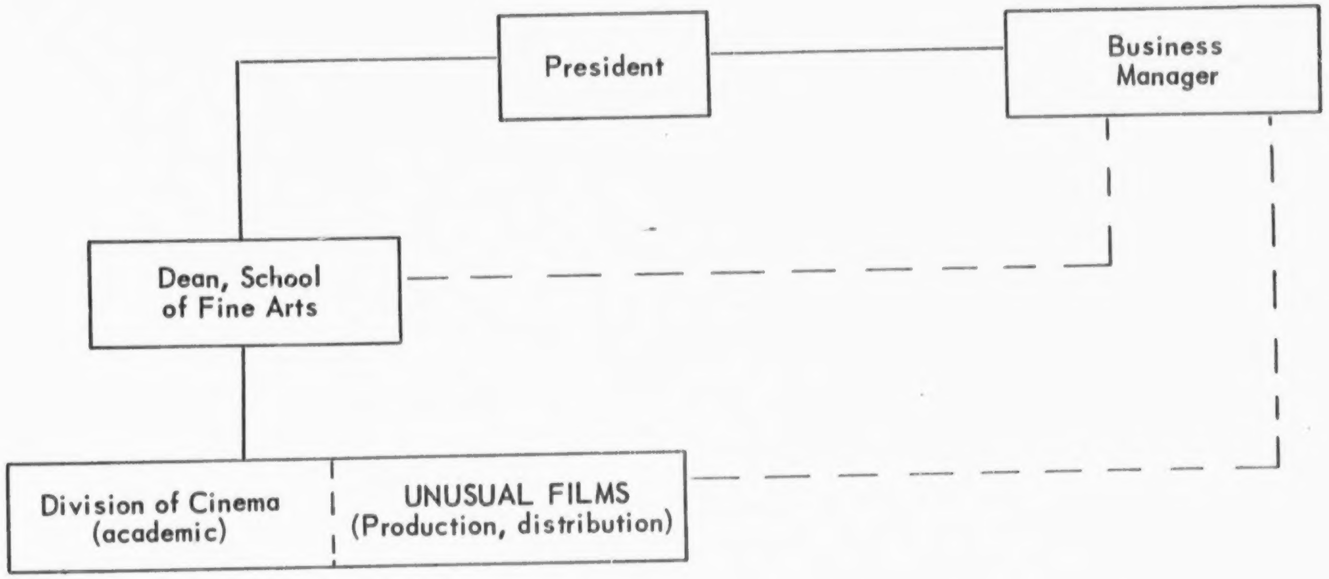
**Arizona State University**
**Tempe, Arizona**


President
Academic Vice President
Vice President for Business Affairs
Dean, College of Education
Special Services
Comptroller
Director, Audio-Visual Center
(Professor of Education)
Photography
Film Library
Motion Picture Production
Audio-Visual Services

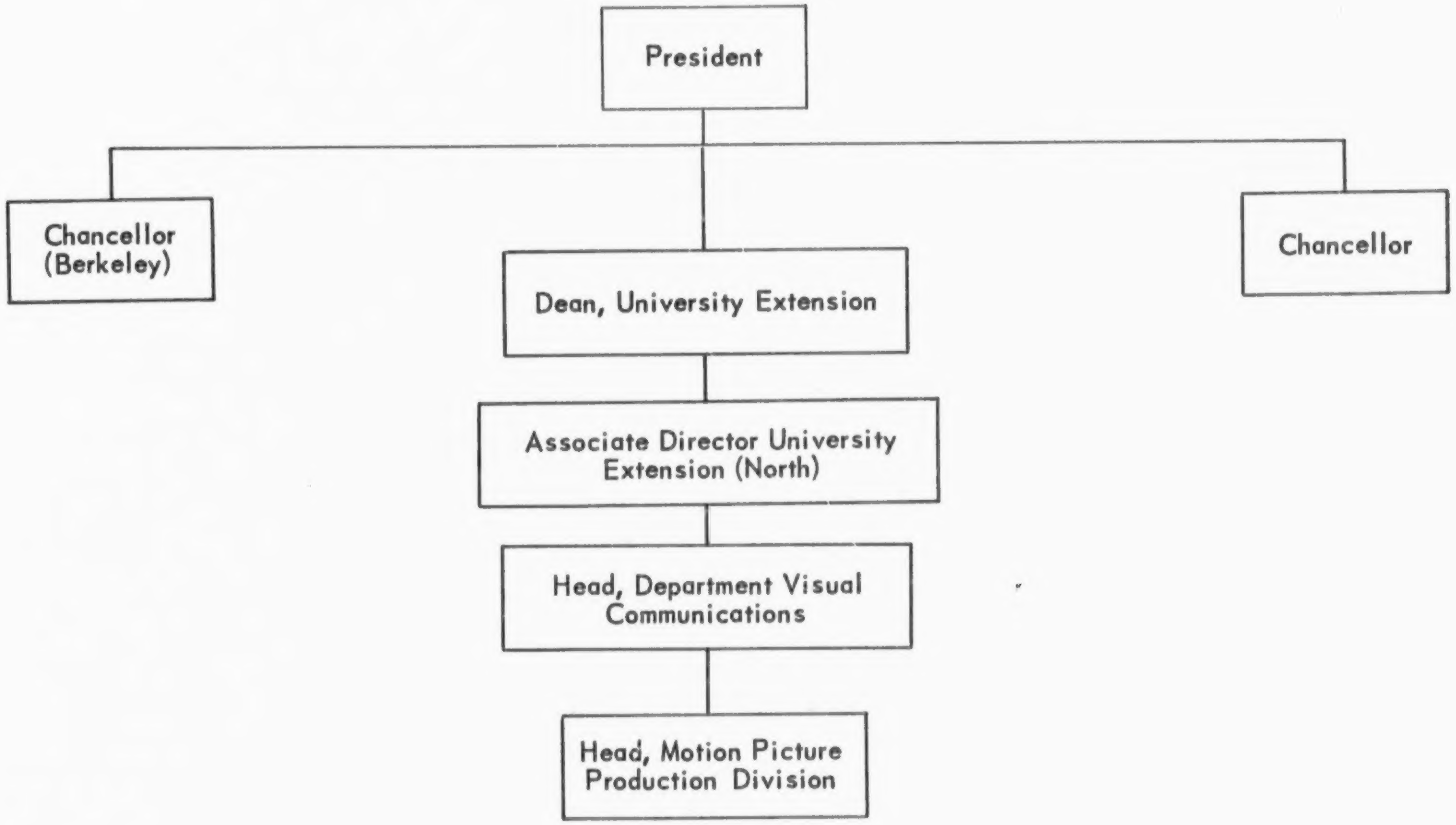
**University of Arizona**
**Tuscon, Arizona**


President
Dean
Executive Vice President in Charge of Public Relations
(Budget Only)
Budget Officer
Radio-TV Bureau
Head, Journalism Dept.
Head, Speech Dept.
Teaching
Radio Production
TV Production
Film Production

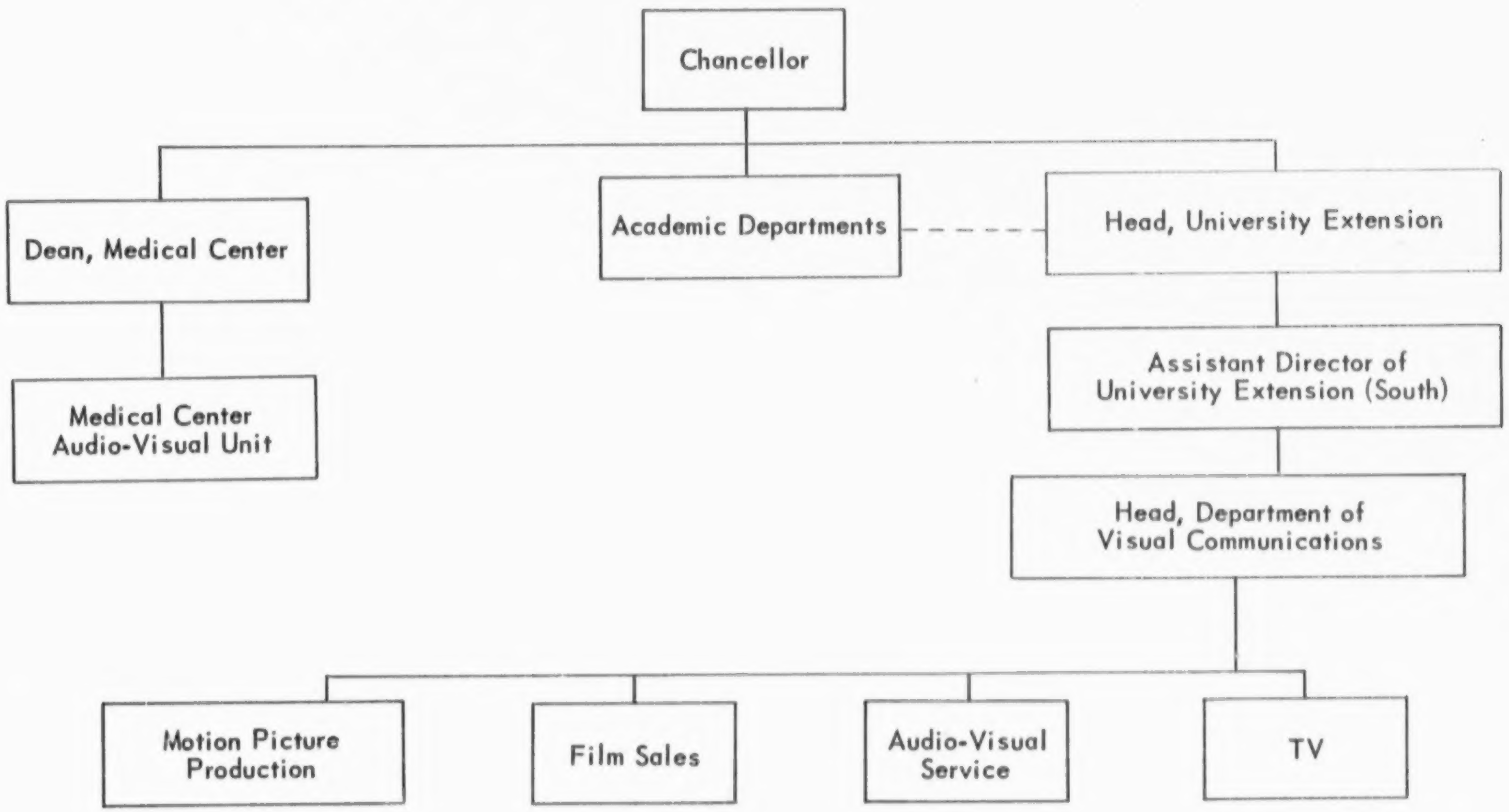
**Bob Jones University**
**Greenville, South Carolina**


President
Business Manager
Dean, School of Fine Arts
Division of Cinema (academic)
UNUSUAL FILMS (Production, distribution)

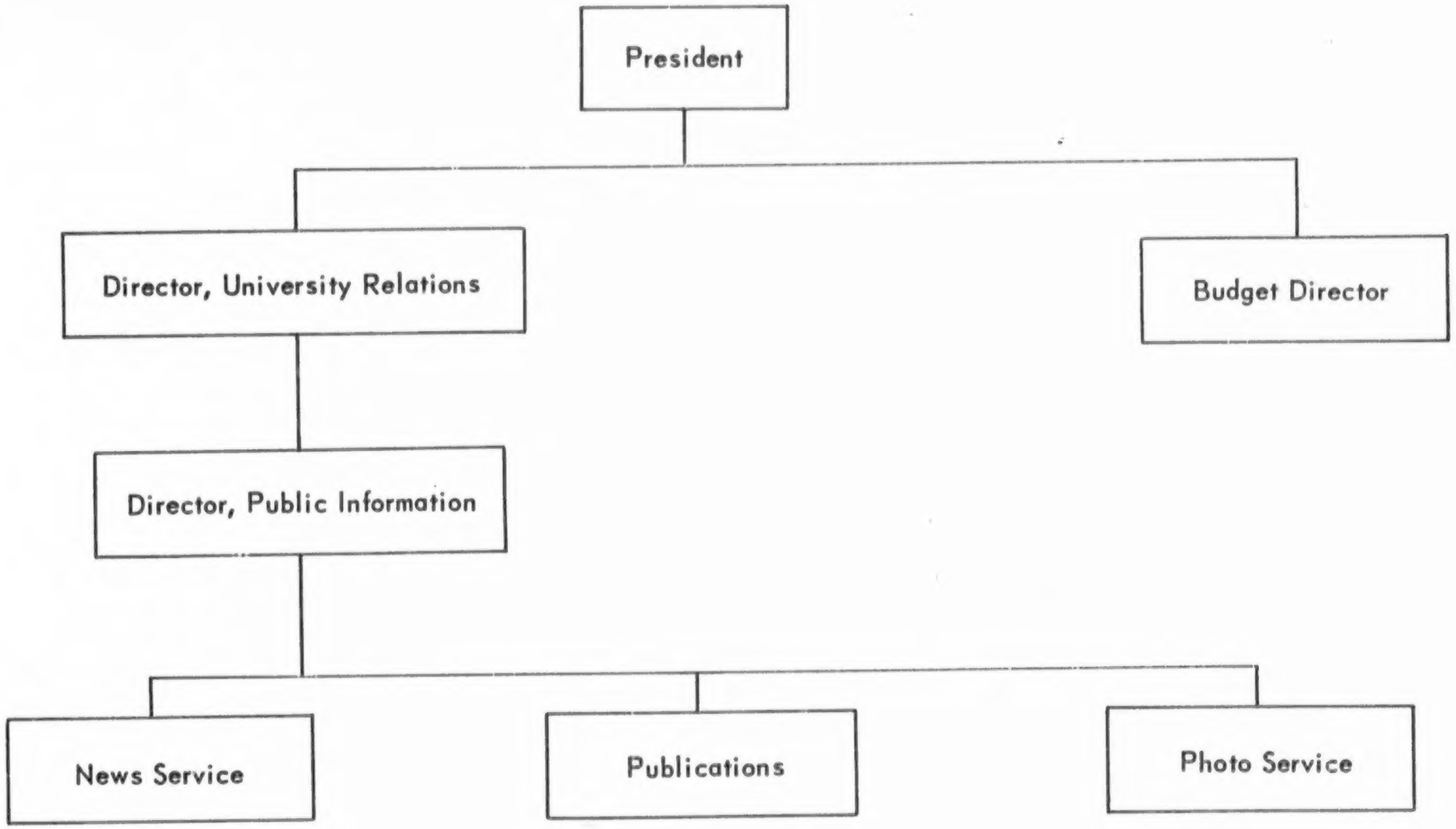
**University of California**
**Berkeley, California**


President
Chancellor (Berkeley)
Dean, University Extension
Chancellor
Associate Director University Extension (North)
Head, Department Visual Communications
Head, Motion Picture Production Division

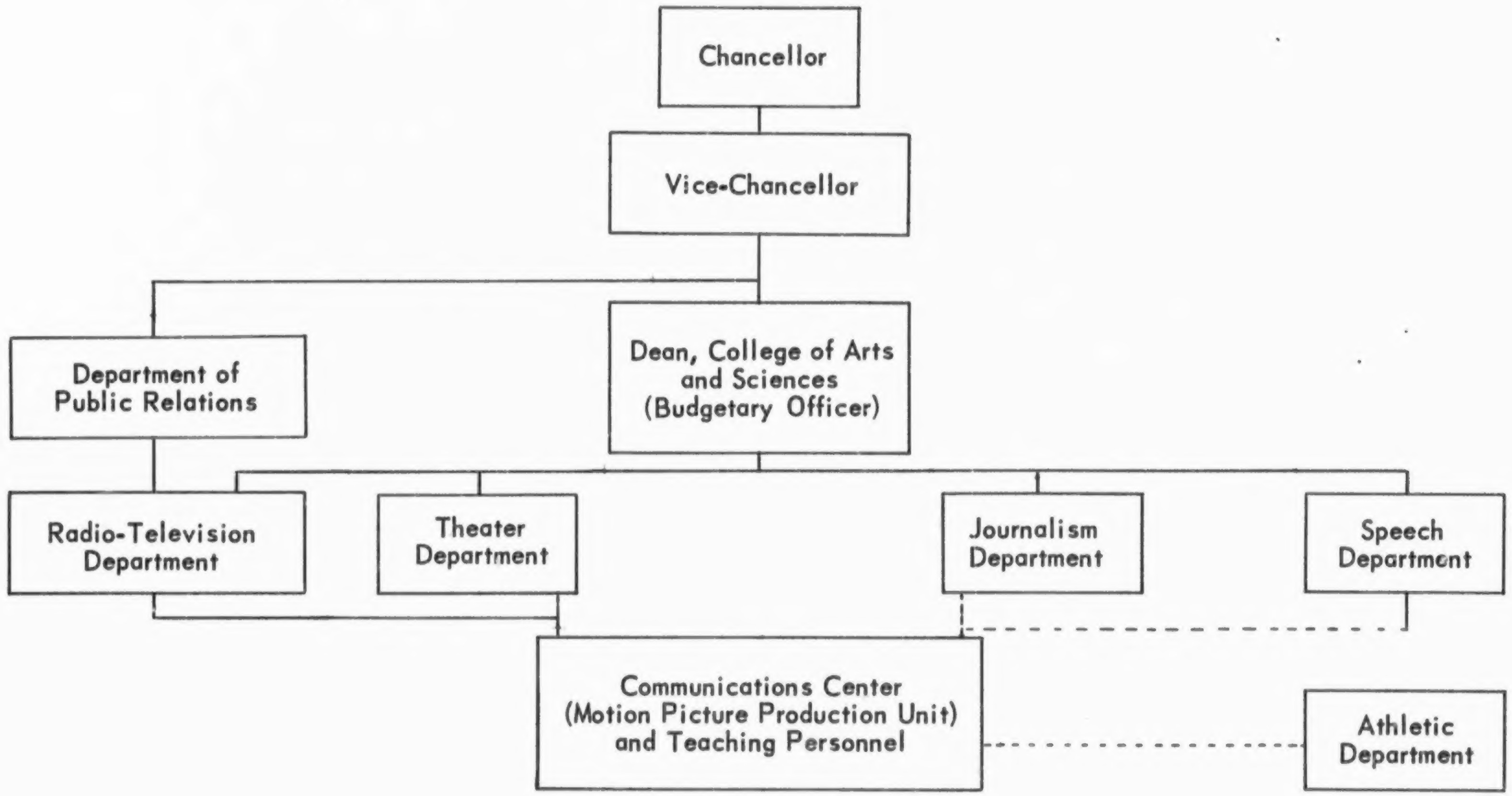
**University of California**
**Los Angeles, California**


Chancellor
Dean, Medical Center
Academic Departments
Head, University Extension
Medical Center Audio-Visual Unit
Assistant Director of University Extension (South)
Head, Department of Visual Communications
Motion Picture Production
Film Sales
Audio-Visual Service
TV

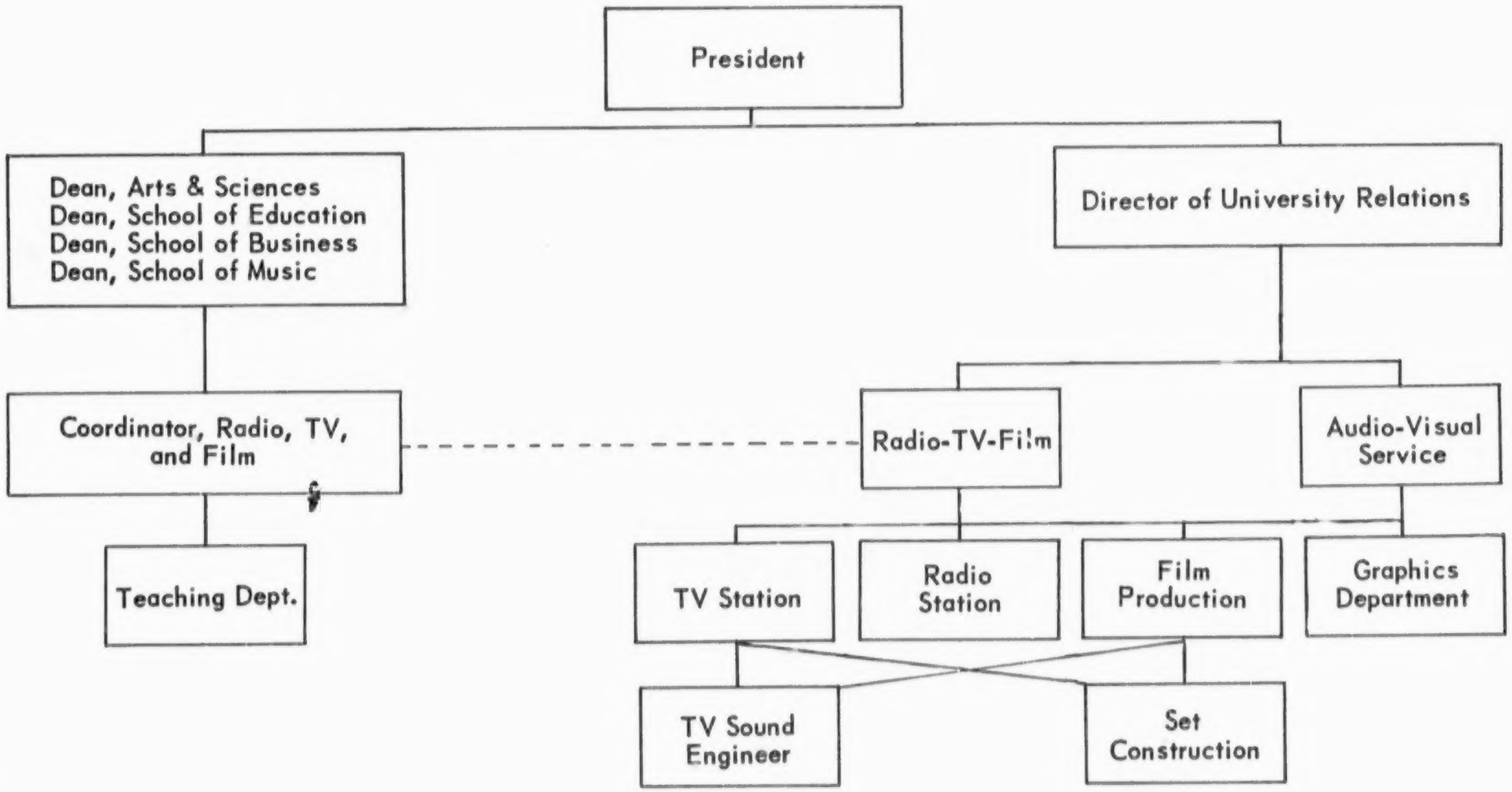
### University of Colorado
### Boulder, Colorado


President
Director, University Relations
Budget Director
Director, Public Information
News Service
Publications
Photo Service

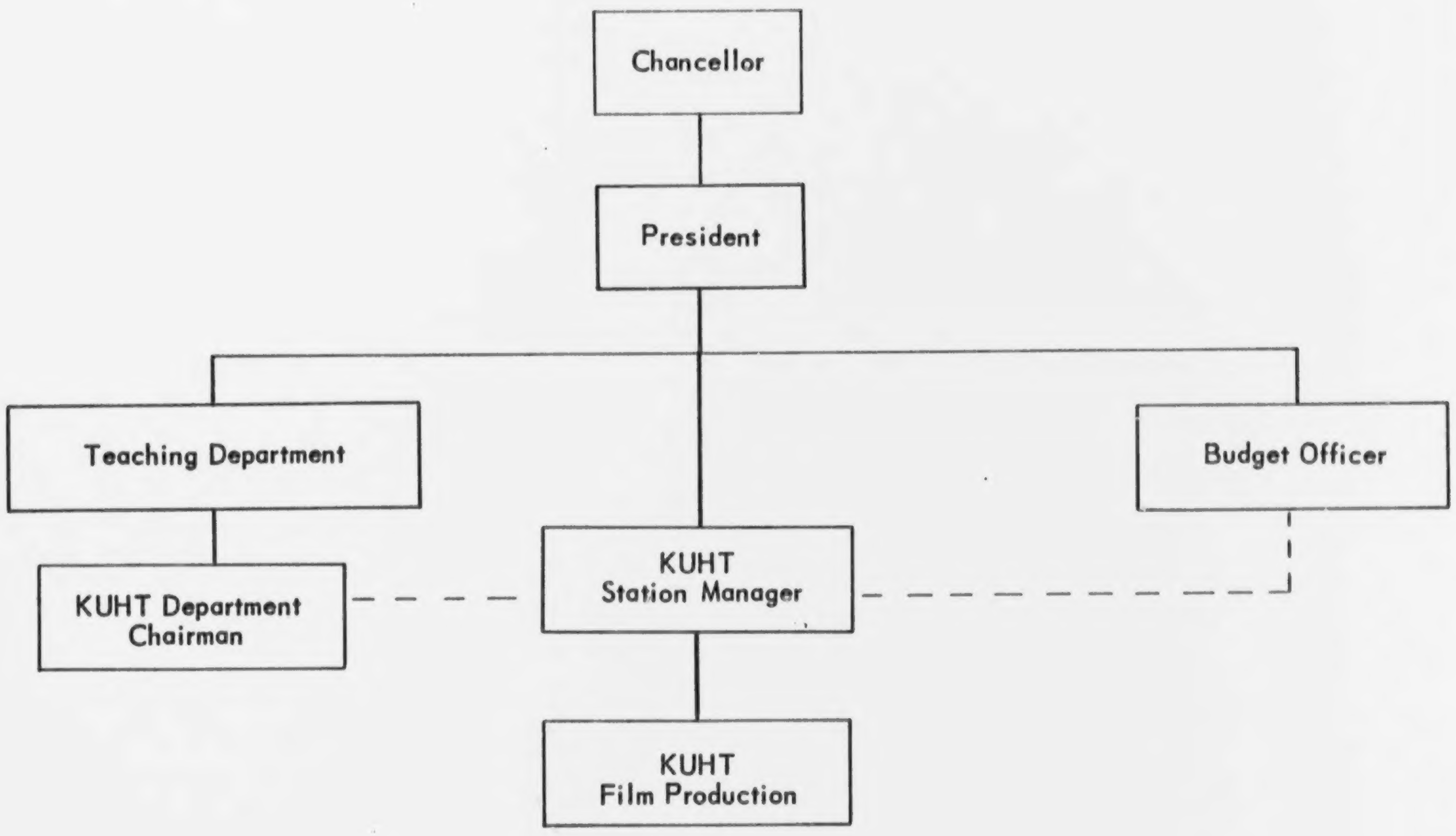
**University of Denver**
**Denver, Colorado**


Chancellor
Vice-Chancellor
Department of Public Relations
Dean, College of Arts and Sciences (Budgetary Officer)
Radio-Television Department
Theater Department
Journalism Department
Speech Department
Communications Center (Motion Picture Production Unit) and Teaching Personnel
Athletic Department

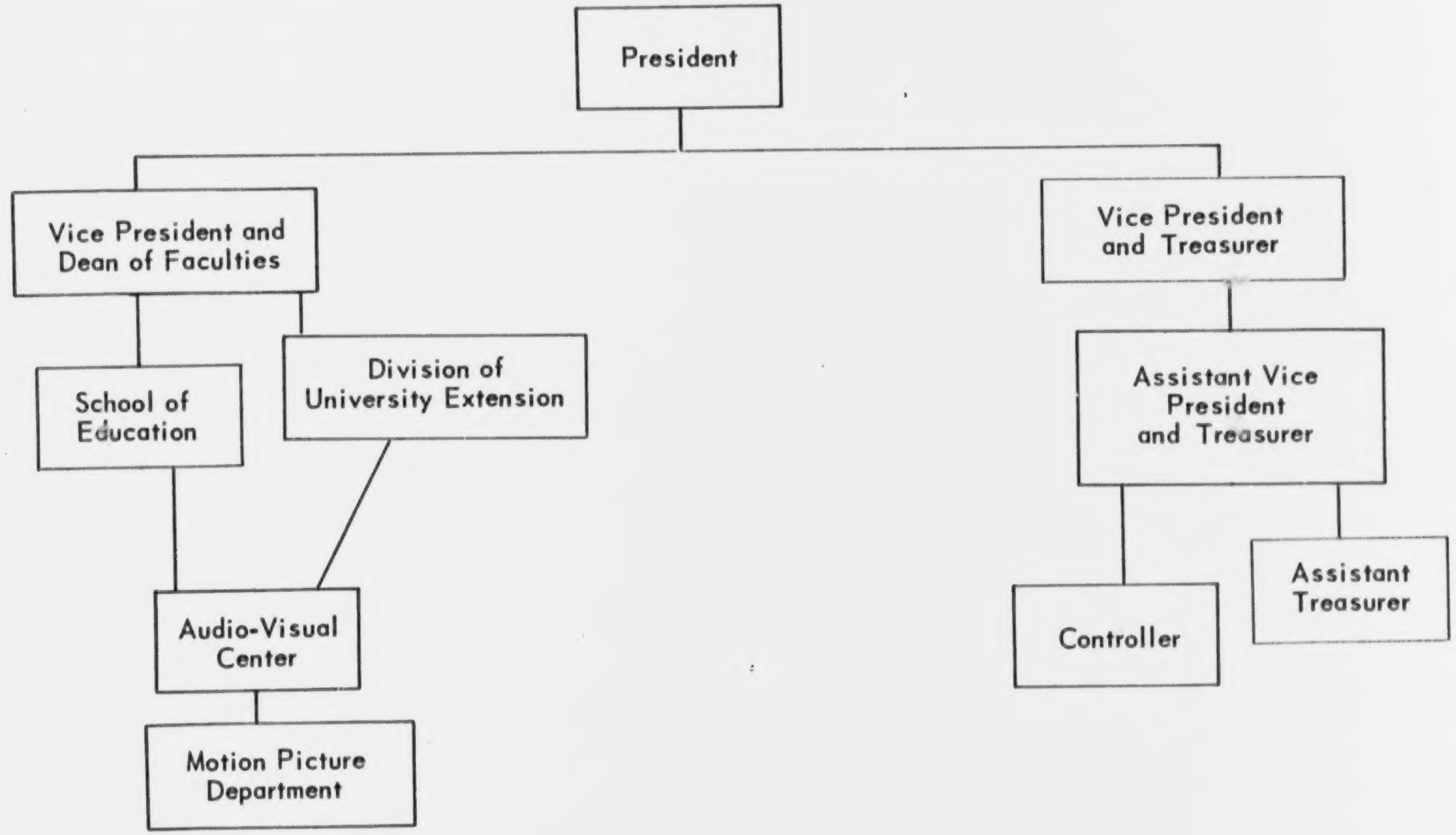
**State University of Florida**
**Tallahassee, Florida**


President
Dean, Arts & Sciences
Dean, School of Education
Dean, School of Business
Dean, School of Music
Director of University Relations
Coordinator, Radio, TV, and Film
Radio-TV-Film
Audio-Visual Service
Teaching Dept.
TV Station
Radio Station
Film Production
Graphics Department
TV Sound Engineer
Set Construction

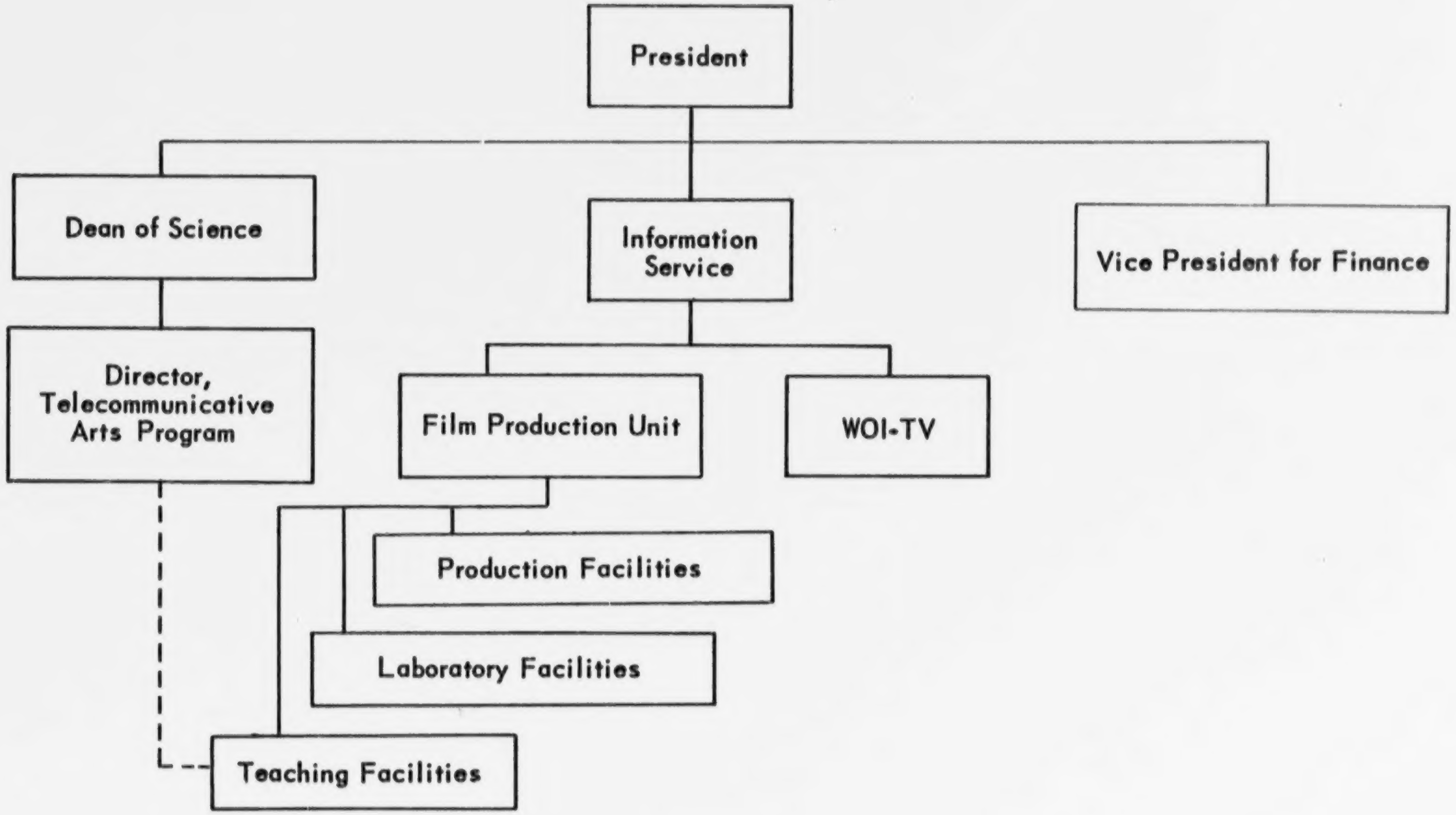
**University of Houston**
**Houston, Texas**


Chancellor
President
Teaching Department
Budget Officer
KUHT Station Manager
KUHT Department Chairman
KUHT Film Production

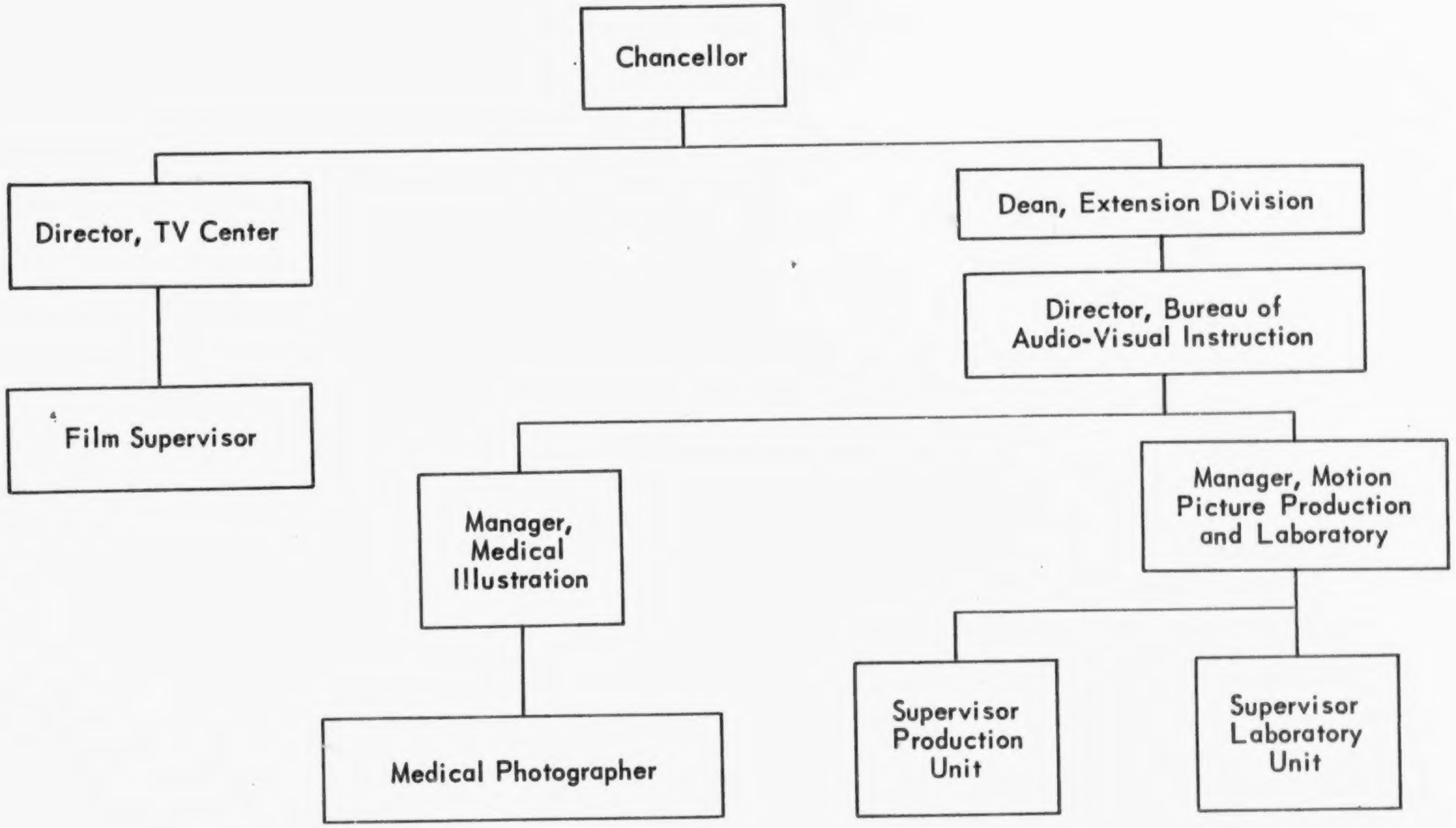
**Indiana University**
**Bloomington, Indiana**


President
Vice President and Dean of Faculties
Vice President and Treasurer
School of Education
Division of University Extension
Assistant Vice President and Treasurer
Audio-Visual Center
Controller
Assistant Treasurer
Motion Picture Department

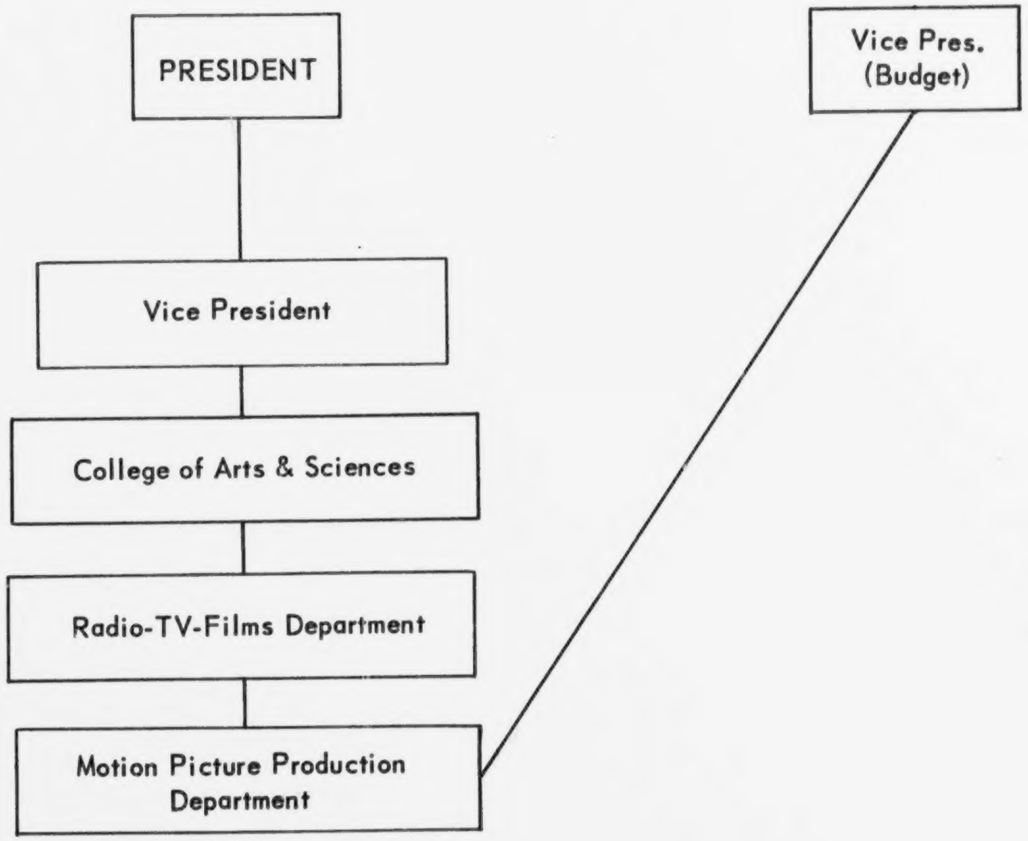
**Iowa State University of Science and Technology**
**Ames, Iowa**


President
Dean of Science
Information Service
Vice President for Finance
Director, Telecommunicative Arts Program
Film Production Unit
WOI-TV
Production Facilities
Laboratory Facilities
Teaching Facilities

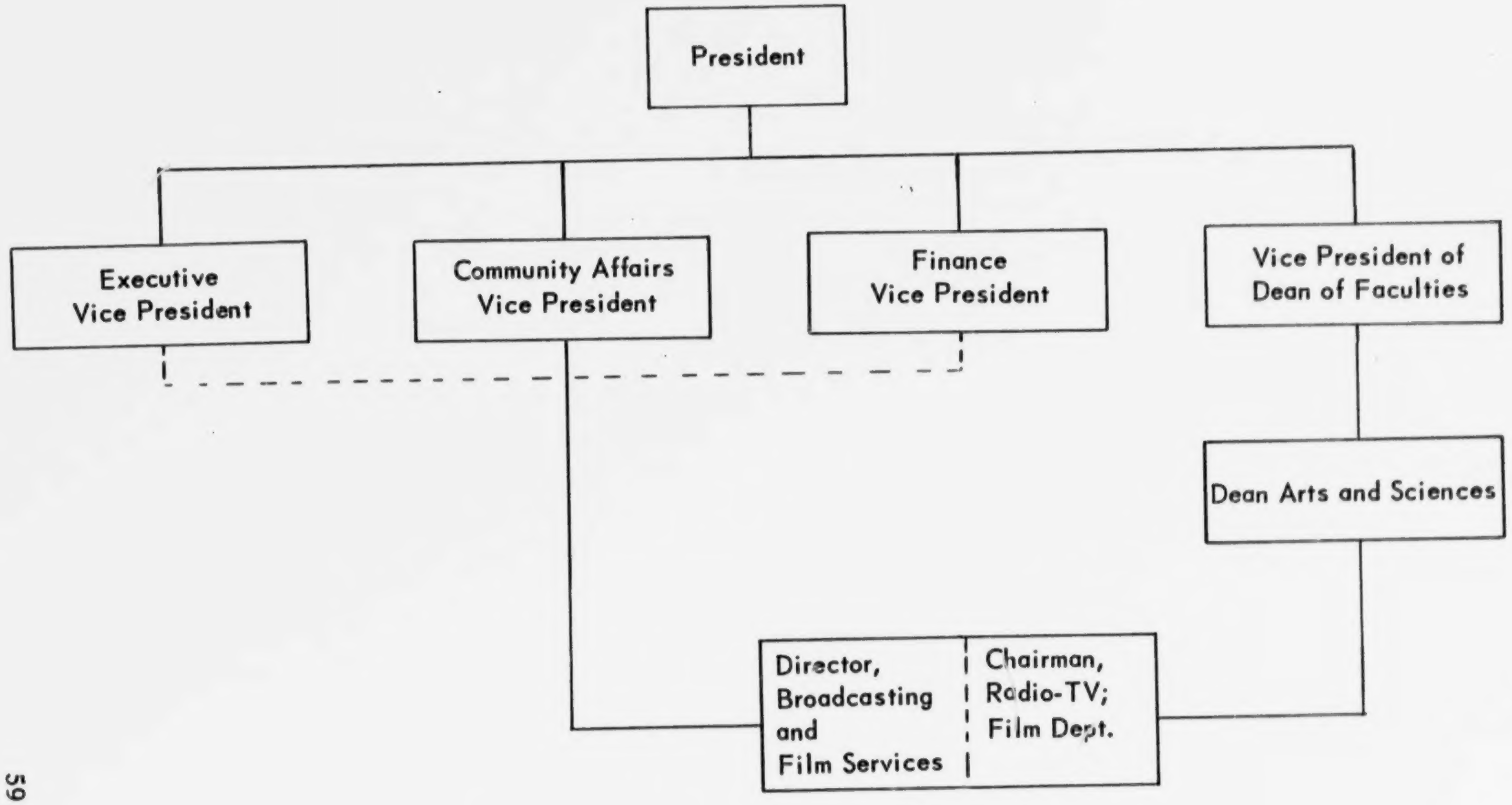
**State University of Iowa**
**Iowa City, Iowa**


Chancellor
Director, TV Center
Film Supervisor
Dean, Extension Division
Director, Bureau of Audio-Visual Instruction
Manager, Medical Illustration
Medical Photographer
Manager, Motion Picture Production and Laboratory
Supervisor Production Unit
Supervisor Laboratory Unit

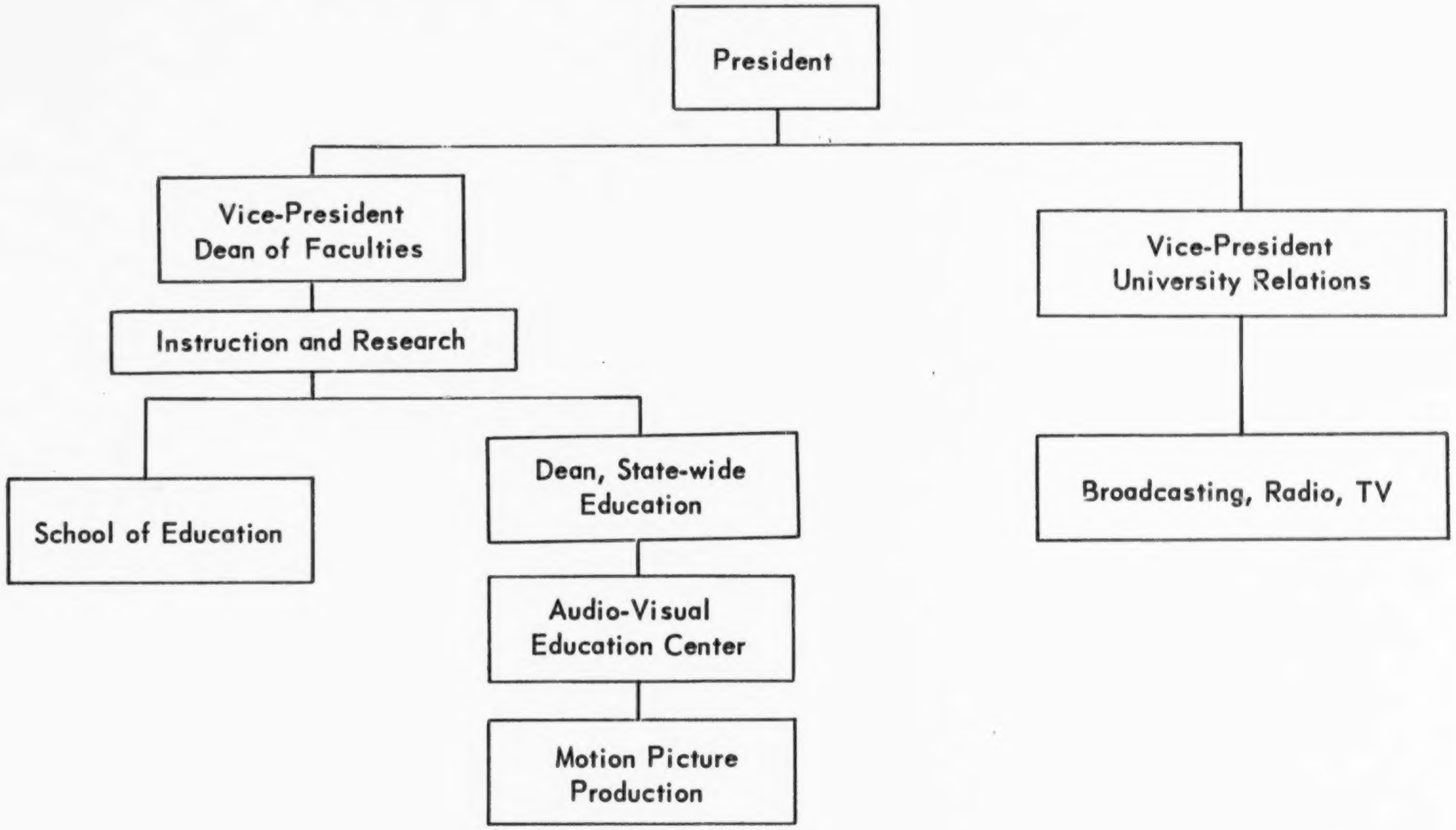
**University of Kentucky**
**Lexington, Kentucky**


PRESIDENT
Vice President
College of Arts & Sciences
Radio-TV-Films Department
Motion Picture Production Department
Vice Pres. (Budget)

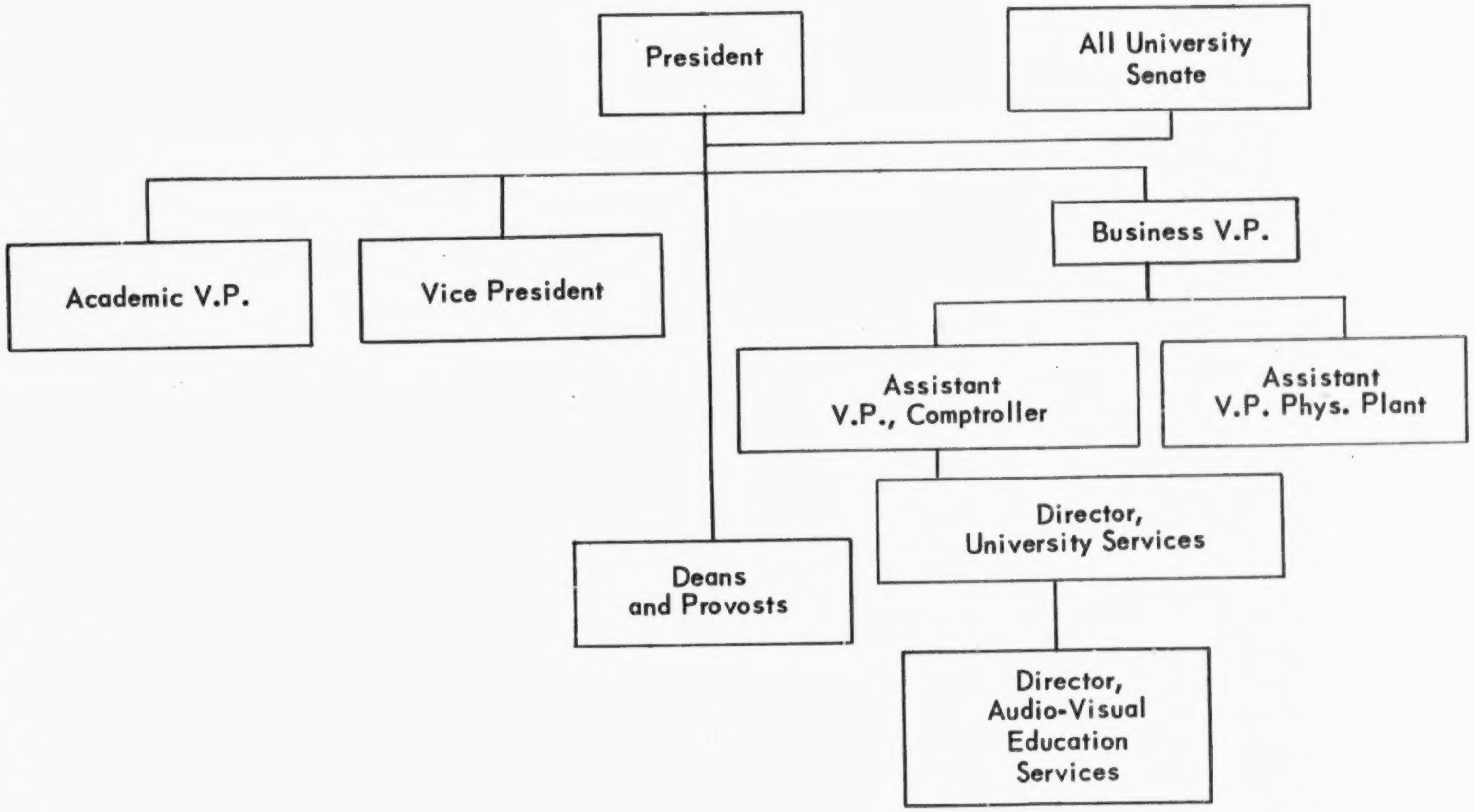
## University of Miami
## Coral Gables, Florida


President
Executive Vice President
Community Affairs Vice President
Finance Vice President
Vice President of Dean of Faculties
Dean Arts and Sciences
Director, Broadcasting and Film Services
Chairman, Radio-TV; Film Dept.

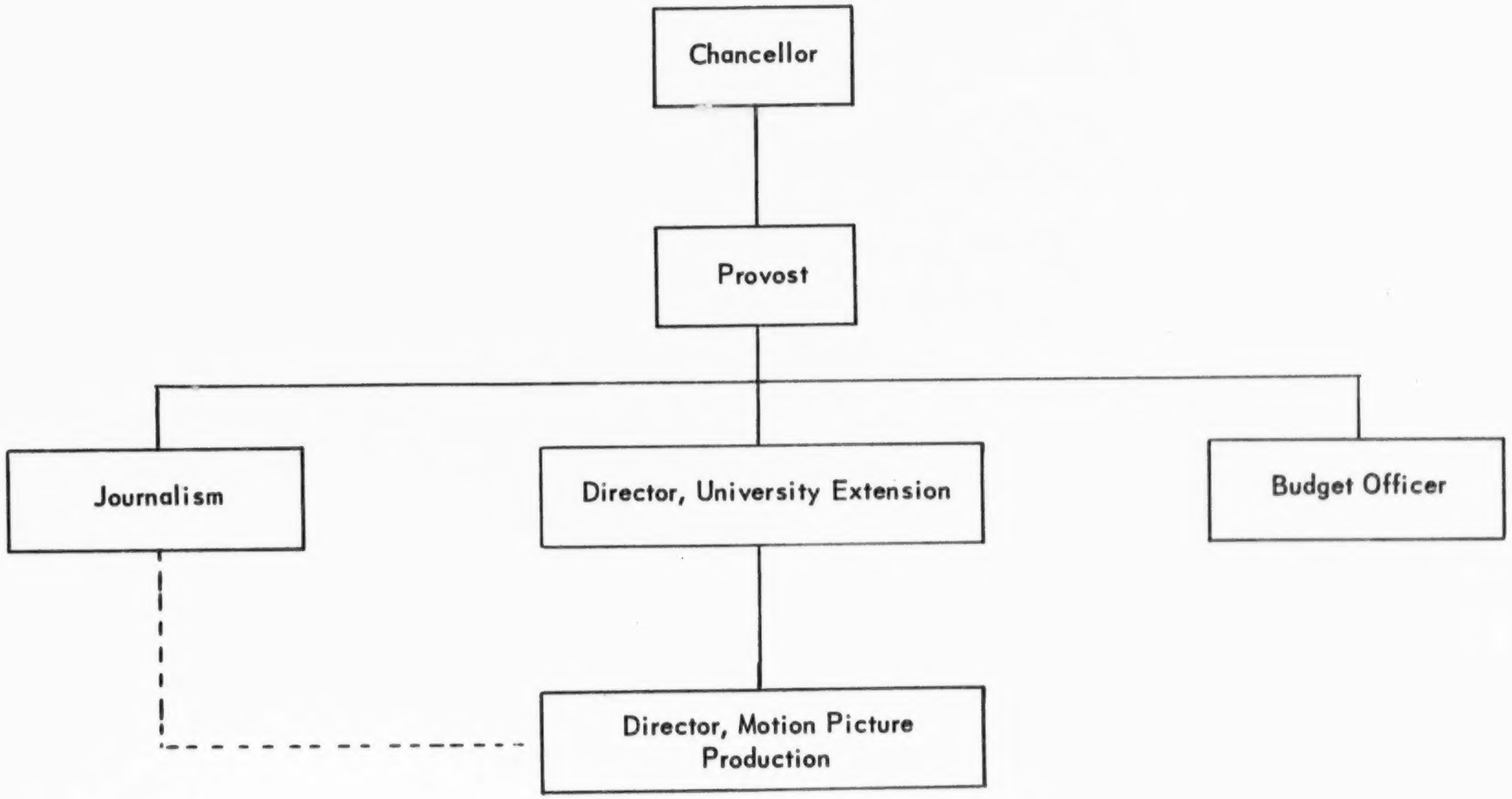
**University of Michigan**
**Ann Arbor, Michigan**


President
Vice-President
Dean of Faculties
Instruction and Research
School of Education
Dean, State-wide
Education
Audio-Visual
Education Center
Motion Picture
Production
Vice-President
University Relations
Broadcasting, Radio, TV

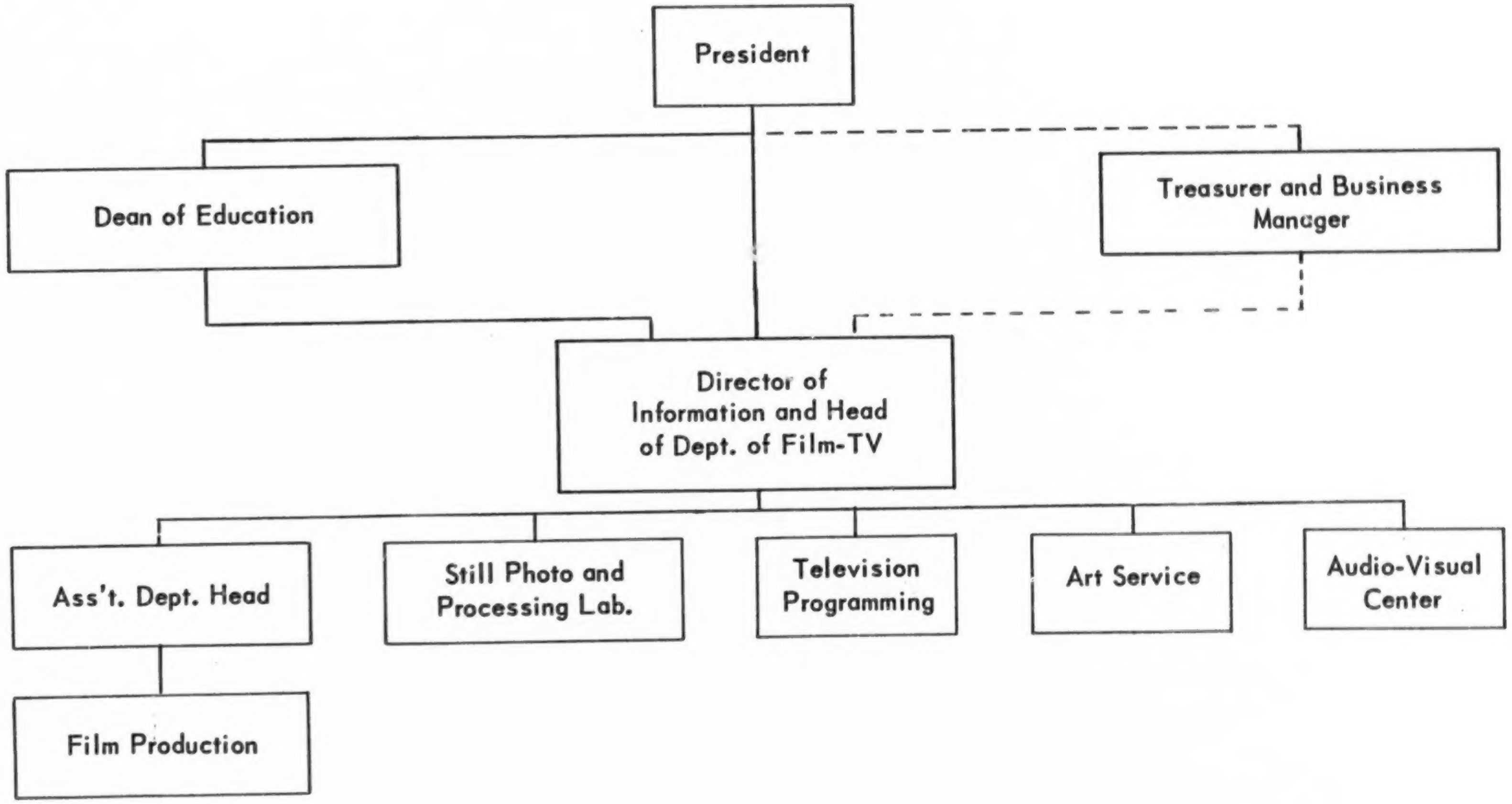
**University of Minnesota**
**Minneapolis 14, Minnesota**


President
All University Senate
Academic V.P.
Vice President
Business V.P.
Assistant V.P., Comptroller
Assistant V.P. Phys. Plant
Director, University Services
Deans and Provosts
Director, Audio-Visual Education Services

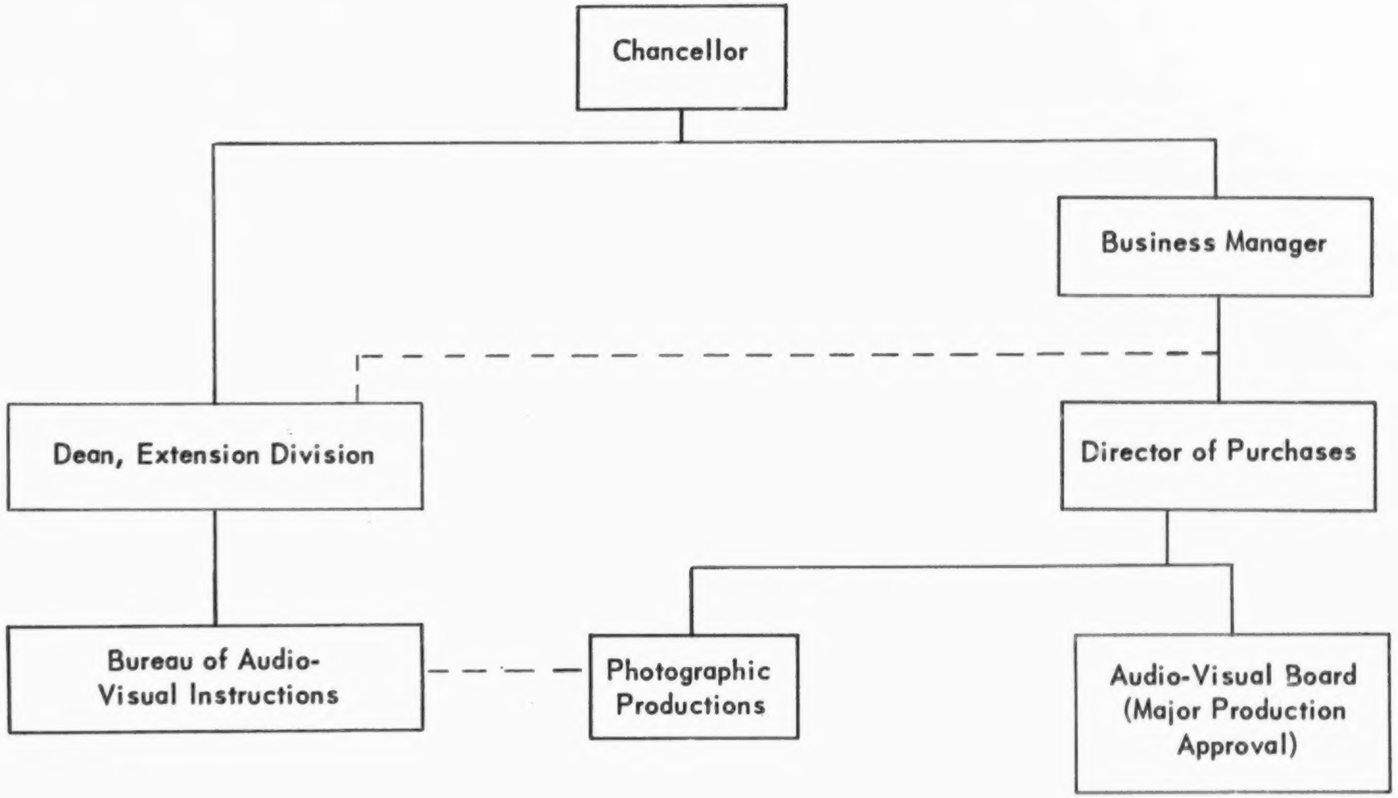
**University of Mississippi**
**University, Mississippi**


Chancellor
Provost
Journalism
Director, University Extension
Budget Officer
Director, Motion Picture Production

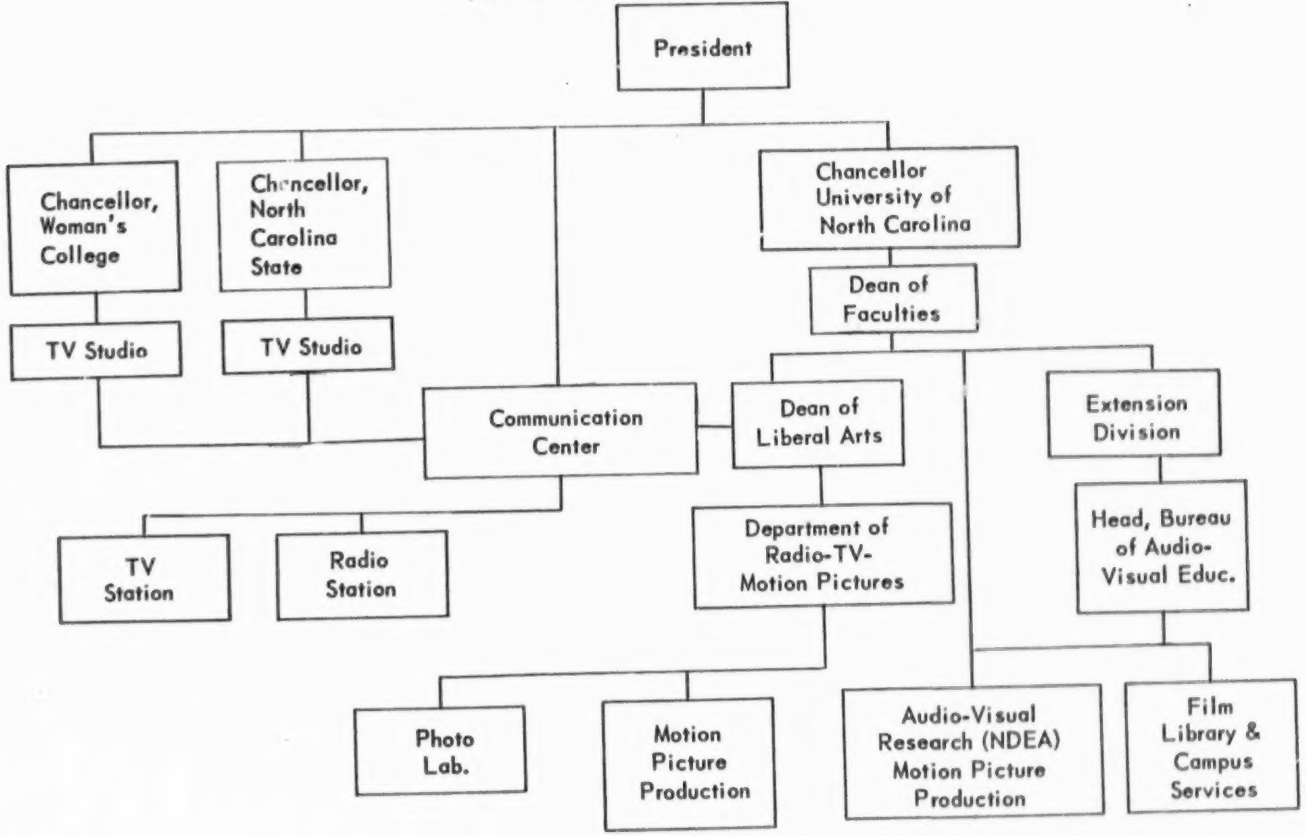
**Montana State College**
**Bozeman, Montana**


President
Dean of Education
Treasurer and Business Manager
Director of Information and Head of Dept. of Film-TV
Ass't. Dept. Head
Still Photo and Processing Lab.
Television Programming
Art Service
Audio-Visual Center
Film Production

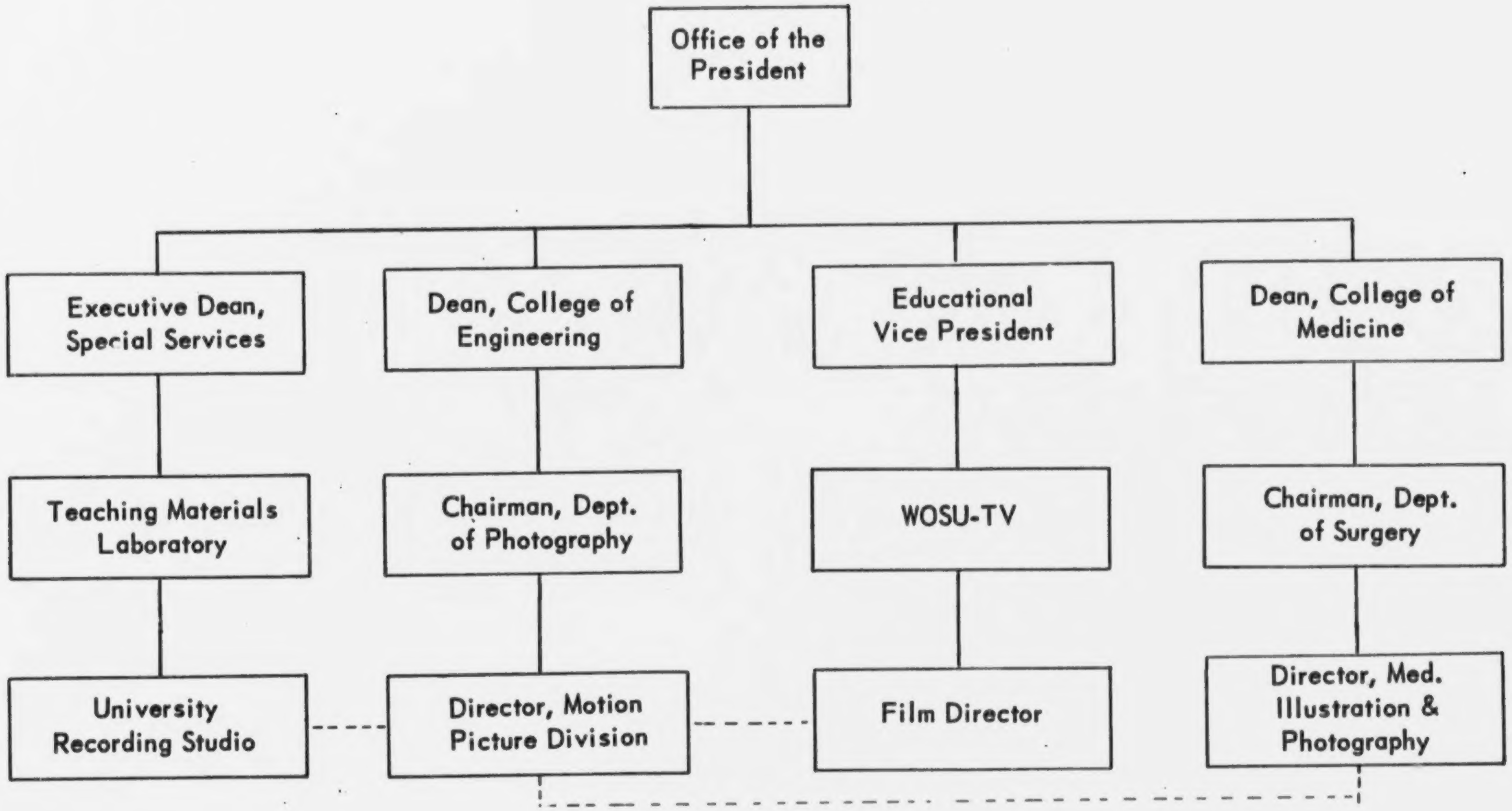
## University of Nebraska
## Lincoln, Nebraska


Chancellor
Business Manager
Dean, Extension Division
Director of Purchases
Bureau of Audio-Visual Instructions
Photographic Productions
Audio-Visual Board (Major Production Approval)

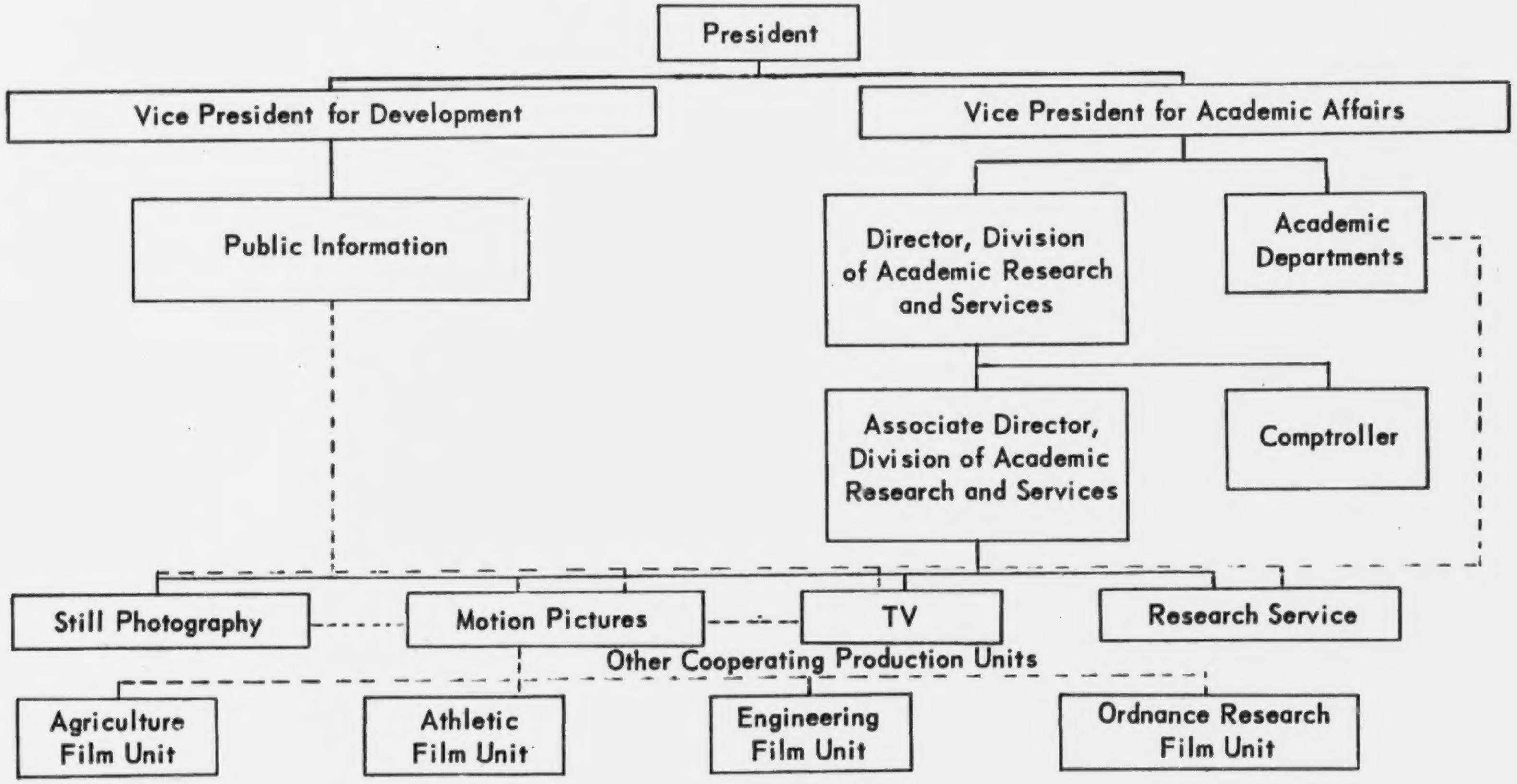
**Consolidated University of**
**North Carolina**
**Chapel Hill, North Carolina**


President
Chancellor, Woman's College
Chancellor, North Carolina State
Chancellor University of North Carolina
TV Studio
TV Studio
Dean of Faculties
Communication Center
Dean of Liberal Arts
Extension Division
TV Station
Radio Station
Department of Radio-TV-Motion Pictures
Head, Bureau of Audio-Visual Educ.
Photo Lab.
Motion Picture Production
Audio-Visual Research (NDEA) Motion Picture Production
Film Library & Campus Services

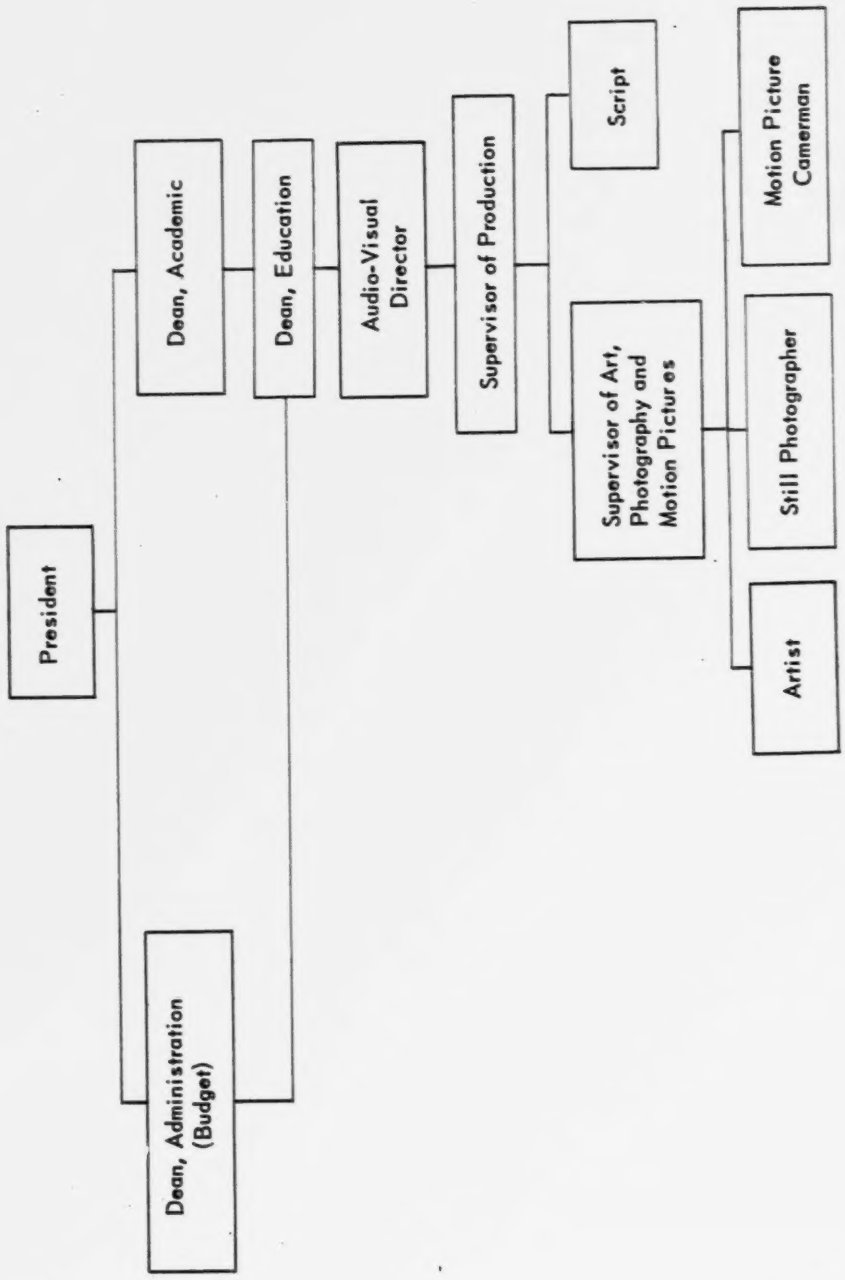
**The Ohio State University**
**Columbus, Ohio**


Office of the President
Executive Dean, Special Services
Dean, College of Engineering
Educational Vice President
Dean, College of Medicine
Teaching Materials Laboratory
Chairman, Dept. of Photography
WOSU-TV
Chairman, Dept. of Surgery
University Recording Studio
Director, Motion Picture Division
Film Director
Director, Med. Illustration & Photography

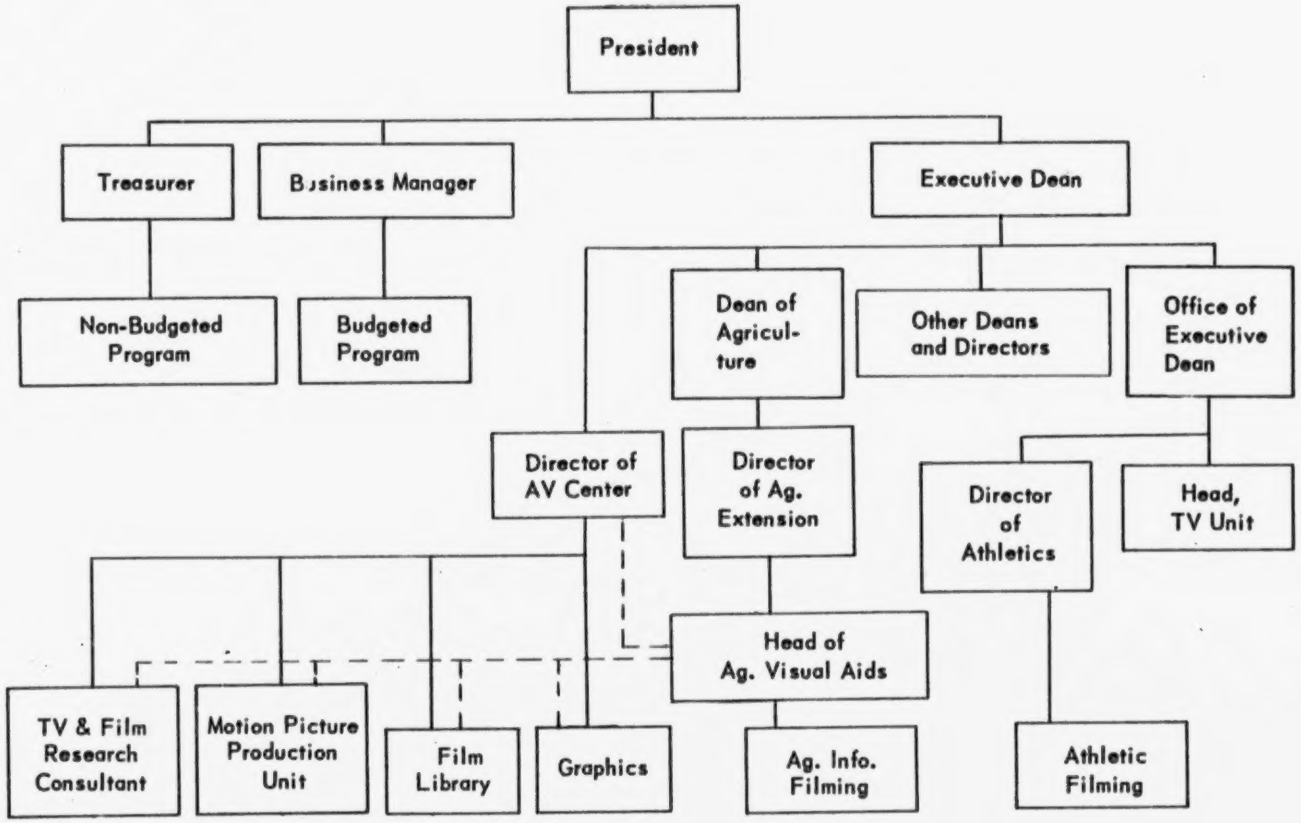
**Pennsylvania State University**
**University Park, Pennsylvania**


President
Vice President for Development
Vice President for Academic Affairs
Public Information
Director, Division of Academic Research and Services
Academic Departments
Associate Director, Division of Academic Research and Services
Comptroller
Still Photography
Motion Pictures
TV
Research Service
Other Cooperating Production Units
Agriculture Film Unit
Athletic Film Unit
Engineering Film Unit
Ordnance Research Film Unit

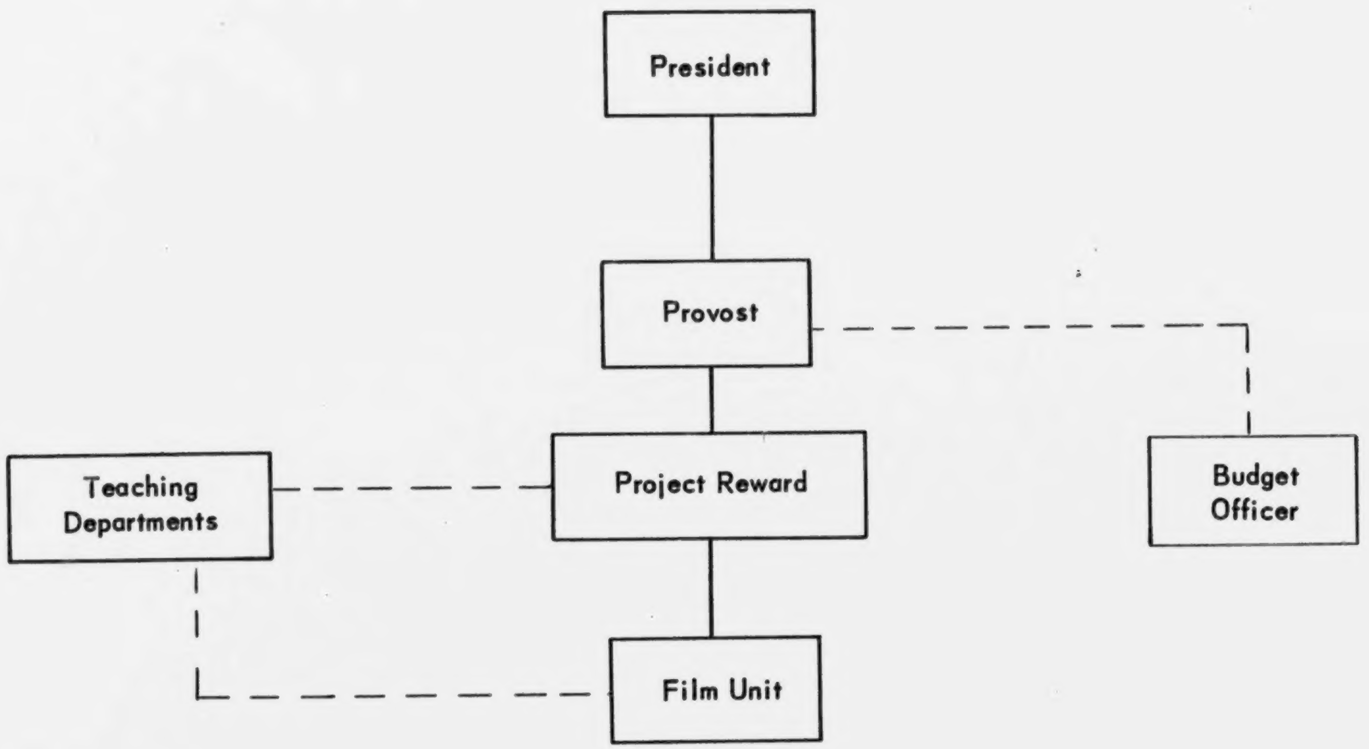
University of Puerto Rico
Rio Piedras, Puerto Rico


President
Dean, Academic
Dean, Administration (Budget)
Dean, Education
Audio-Visual Director
Supervisor of Production
Script
Supervisor of Art, Photography and Motion Pictures
Artist
Still Photographer
Motion Picture Camerman

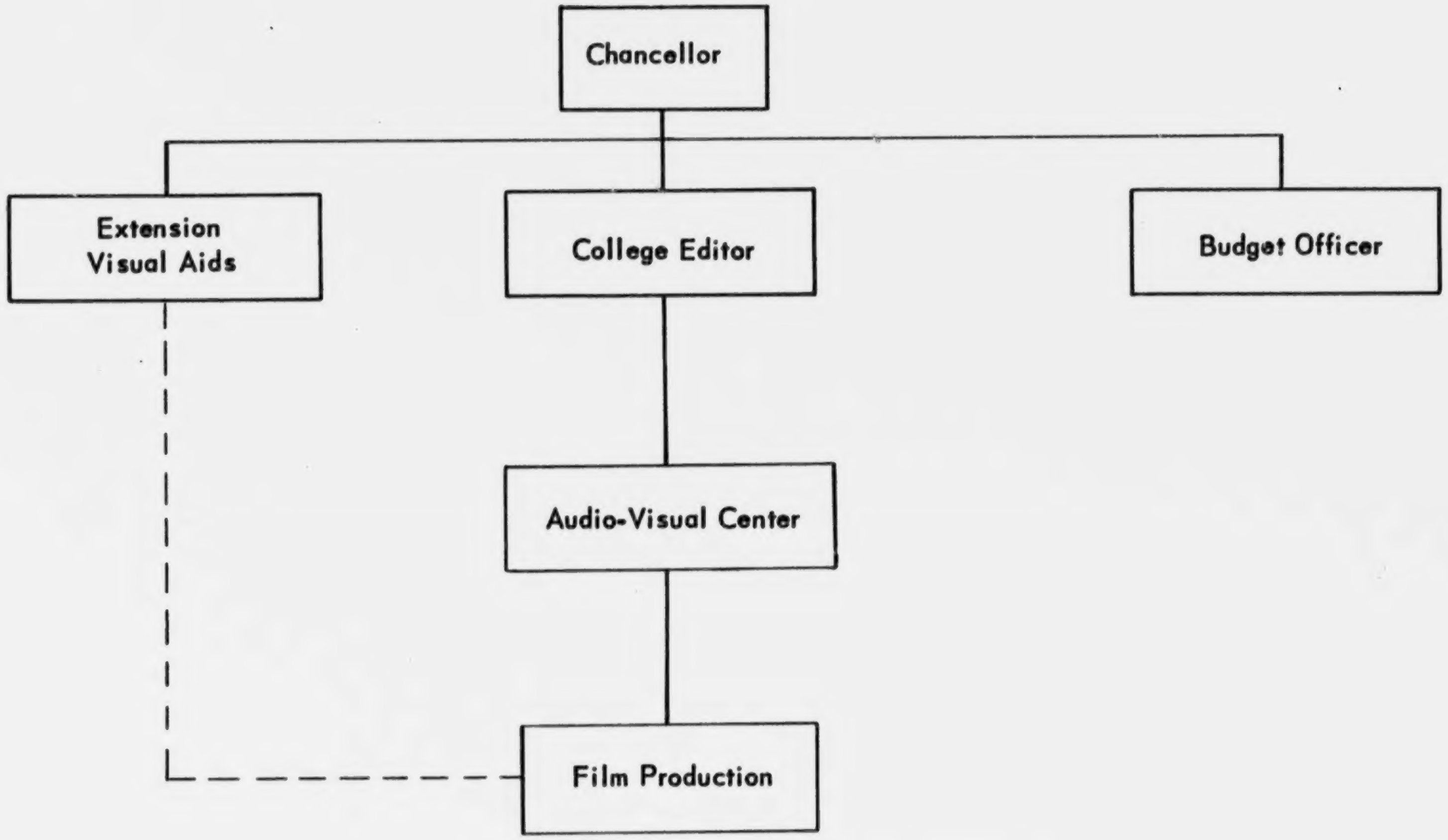
**Purdue University**
**Lafayette, Ind.**


President
Treasurer
Business Manager
Executive Dean
Non-Budgeted Program
Budgeted Program
Dean of Agricul- ture
Other Deans and Directors
Office of Executive Dean
Director of AV Center
Director of Ag. Extension
Director of Athletics
Head, TV Unit
Head of Ag. Visual Aids
TV & Film Research Consultant
Motion Picture Production Unit
Film Library
Graphics
Ag. Info. Filming
Athletic Filming

**Rensselaer Polytechnic Institute**
**Troy, New York**

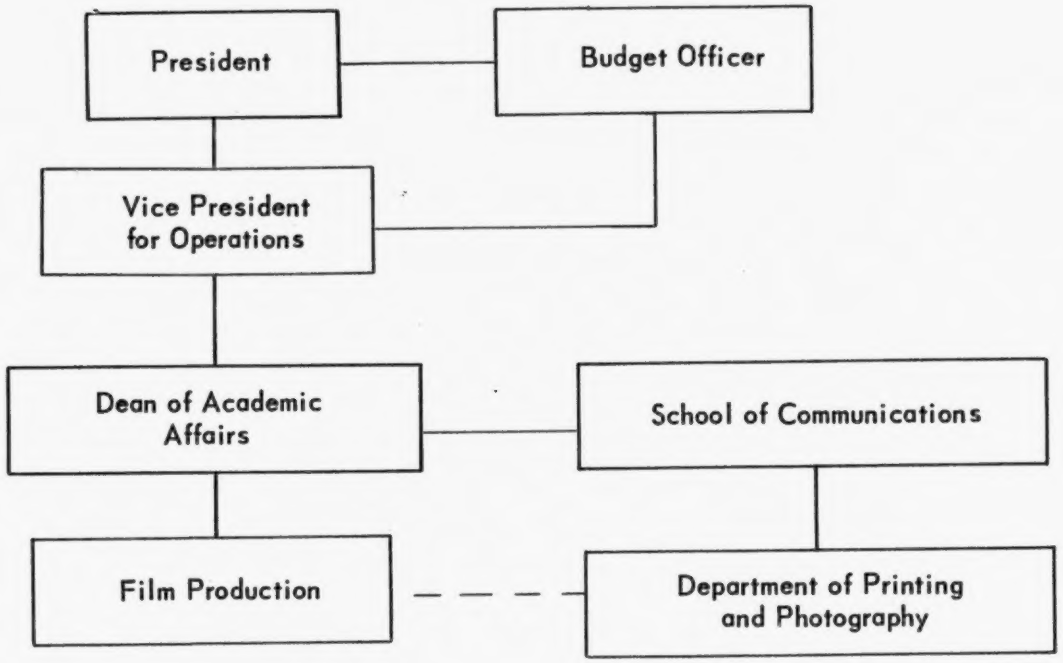

President
Provost
Budget Officer
Teaching Departments
Project Reward
Film Unit

**South Dakota State College**
**Brookings, South Dakota**

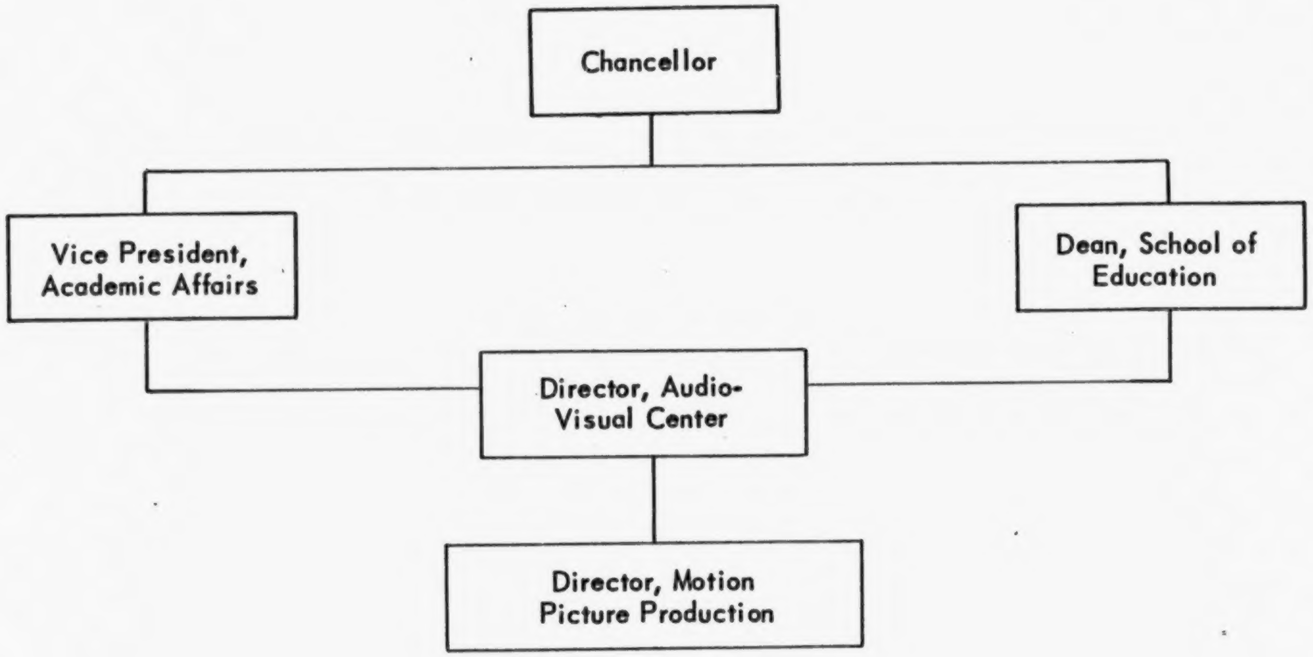


Chancellor
Extension Visual Aids
College Editor
Budget Officer
Audio-Visual Center
Film Production

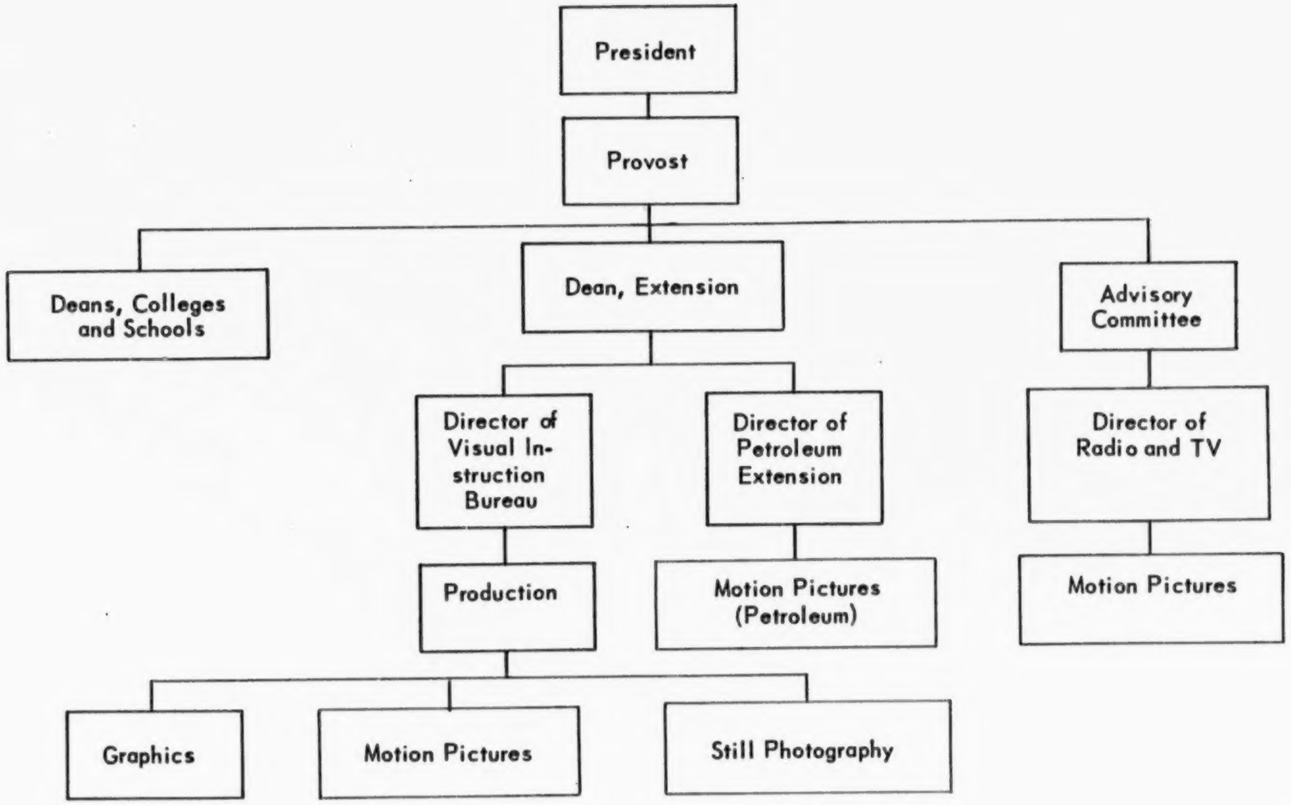
### University of Southern Illinois Carbondale, Illinois


President
Budget Officer
Vice President for Operations
Dean of Academic Affairs
School of Communications
Film Production
Department of Printing and Photography

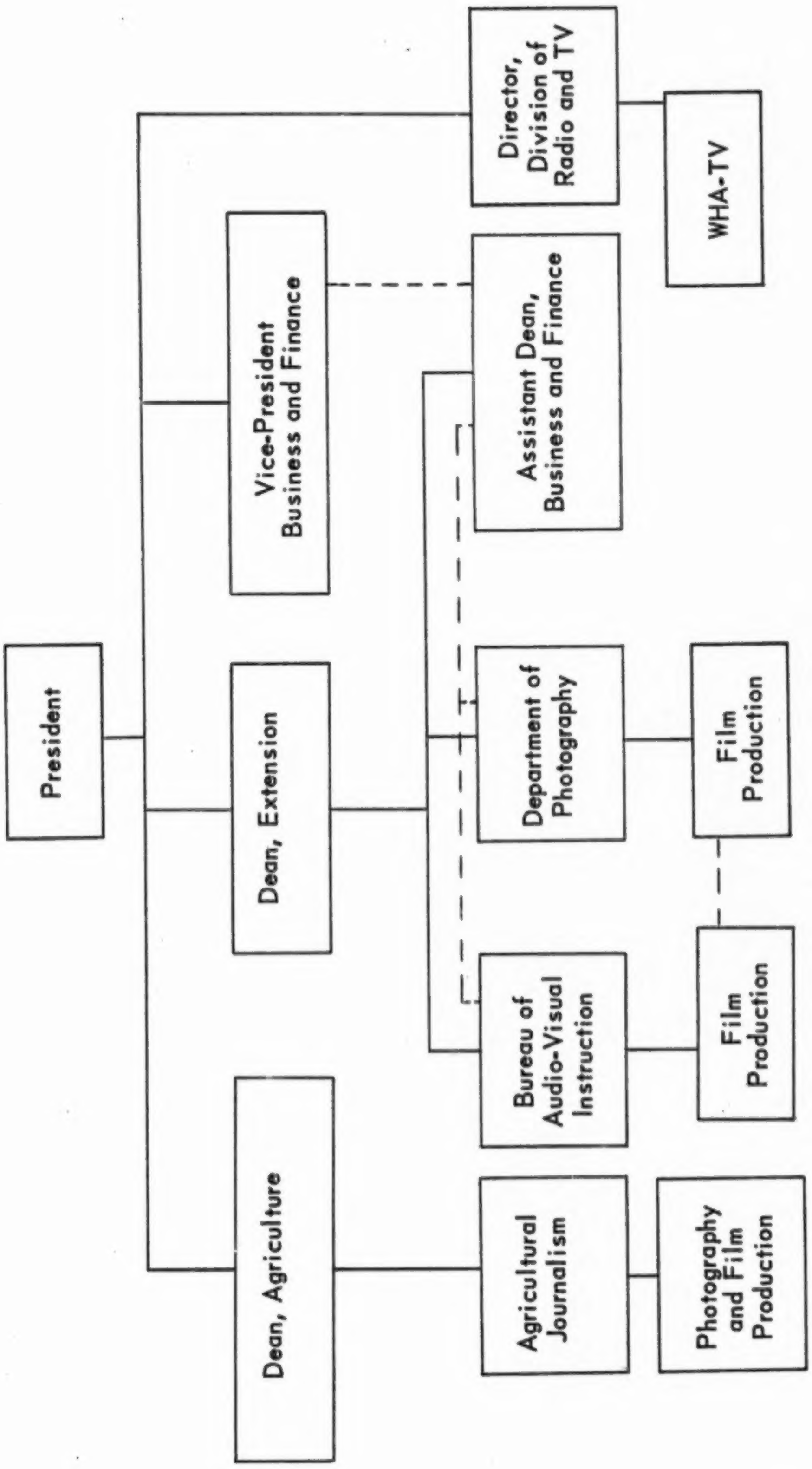
**Syracuse University**
**Syracuse, New York**


Chancellor
Vice President, Academic Affairs
Dean, School of Education
Director, Audio-Visual Center
Director, Motion Picture Production

**University of Texas**
**Austin, Texas**


President
Provost
Deans, Colleges and Schools
Dean, Extension
Advisory Committee
Director of Visual Instruction Bureau
Director of Petroleum Extension
Director of Radio and TV
Production
Motion Pictures (Petroleum)
Motion Pictures
Graphics
Motion Pictures
Still Photography

University of Wisconsin
Madison, Wisconsin


President
Dean, Agriculture
Dean, Extension
Vice-President Business and Finance
Director, Division of Radio and TV
WHA-TV
Agricultural Journalism
Photography and Film Production
Bureau of Audio-Visual Instruction
Film Production
Department of Photography
Film Production
Assistant Dean, Business and Finance

University of Oklahoma. Miniature model of an
authenic Indian village.

## NEED FOR RE-EXAMINATION OF ROLE OF FILM UNIT

When film unit heads were asked to arrange an interview with the president of the university for the investigator, it was not uncommon for them to say that while this was possible, the president knew very little about the operation of the unit. This was not found to be true.

The president might know little about the day to day details of operation, but in the great majority of cases he knew a great deal about the unit -- vastly more than the film unit head thought.

In roughly half the cases, the communication between the motion picture unit and university administration was excellent. Even where it was not, the administrator knew what he wanted the film operation to accomplish. In a few cases, he actually was more aware of over-all goals than was the unit head.

In general, the administrator wanted the motion picture unit, first, to produce materials to improve instruction on campus. Other goals included: to keep alumni informed about the growth, development, and needs of the university; to serve off-campus patrons of the university (in the case of the state-supported university); to be of assistance to those departments which need motion pictures to conduct and record research; and, in about one-fourth of the institutions, to train young people to produce motion pictures.

These aspects of the university administrator's knowledge and support of motion picture production were positive and encouraging. On the negative side were some disturbing features, suggesting questions to which there are no easy answers. One of these is: if the primary purpose of the film unit is improvement of instruction on campus, why is there such general emphasis on recovery of budget?

There is considerable disparity between the opinions of university administrators and department heads about the amount of actual support given the film unit. There is at least some lack of understanding on the part of the university administrators that budget to provide staff, equipment, and space cannot be effective unless budget is also provided to allow staff to use their equipment and space to produce films. The greatest economy is achieved when the staff is kept productively busy.

It appeared that many of the units started as small, one or two-man units to serve a specific, limited purpose, and that they had grown into comparatively large and expensive operations with personnel of academic stature. Yet, during this growth, there has been no re-thinking of where and how the expanding film unit could best serve the university.

Film production staff, as a whole, are not just technicians; rather they are interested in educational communications and qualified to render services in instructional planning. However, there was disturbingly little evidence of administrative recognition that motion picture production could be charged to over-all improvement of instruction with cost amortized over the total number of students benefitted. Administration will purchase a $6,000 piece of engineering equipment and feel that this is a normal expenditure, even though the equipment will be used only by a small group of graduate students. A motion picture costing the same amount is regarded as very expensive, even though it is shown to several thousand students. Few administrators have really thought through the financing of the motion picture unit in terms of improvement of instruction, with production costs considered in relation to the total number of students served.

Only one administrator definitely made a point of the fact that the motion picture unit was one of the resources which he expected to enable him to handle his rapidly increasing enrollment with a proportionate decrease in financing. He was budgeting both his motion picture and television program in this light. Two or three others were making some tentative moves in this same direction. Considering the responses to the questions about goals, it is somewhat surprising that more of the administrators are not contemplating re-direction of the film program.

The investigator feels that this is basically a matter of lack of attention, for re-examination of the function of motion picture units, in terms of growth that has occurred and the services that units are capable of providing, would almost certainly suggest changes in the administrative structure to make better use of their assets.

Since the survey was conducted, Dr. John A. Hannah, President of Michigan State University, has proposed to his faculty a much fuller use of all resources, including the film unit. The following excerpt from his speech of March 27, 1961, is pertinent to the question of re-examining the role of the film unit:

> We believe that research into the learning process and recent technological developments offer tremendous opportunities as yet unrealized on this campus for improving the undergraduate teaching-learning process.
>
> There is ample evidence to the point that many of these new teaching resources can be a valuable adjunct to classroom teaching methods and can expedite the learning process. We would be doing an injustice to ourselves and our students if we did not avail ourselves of every legitimate assistance in performing the enormous educational task before us.

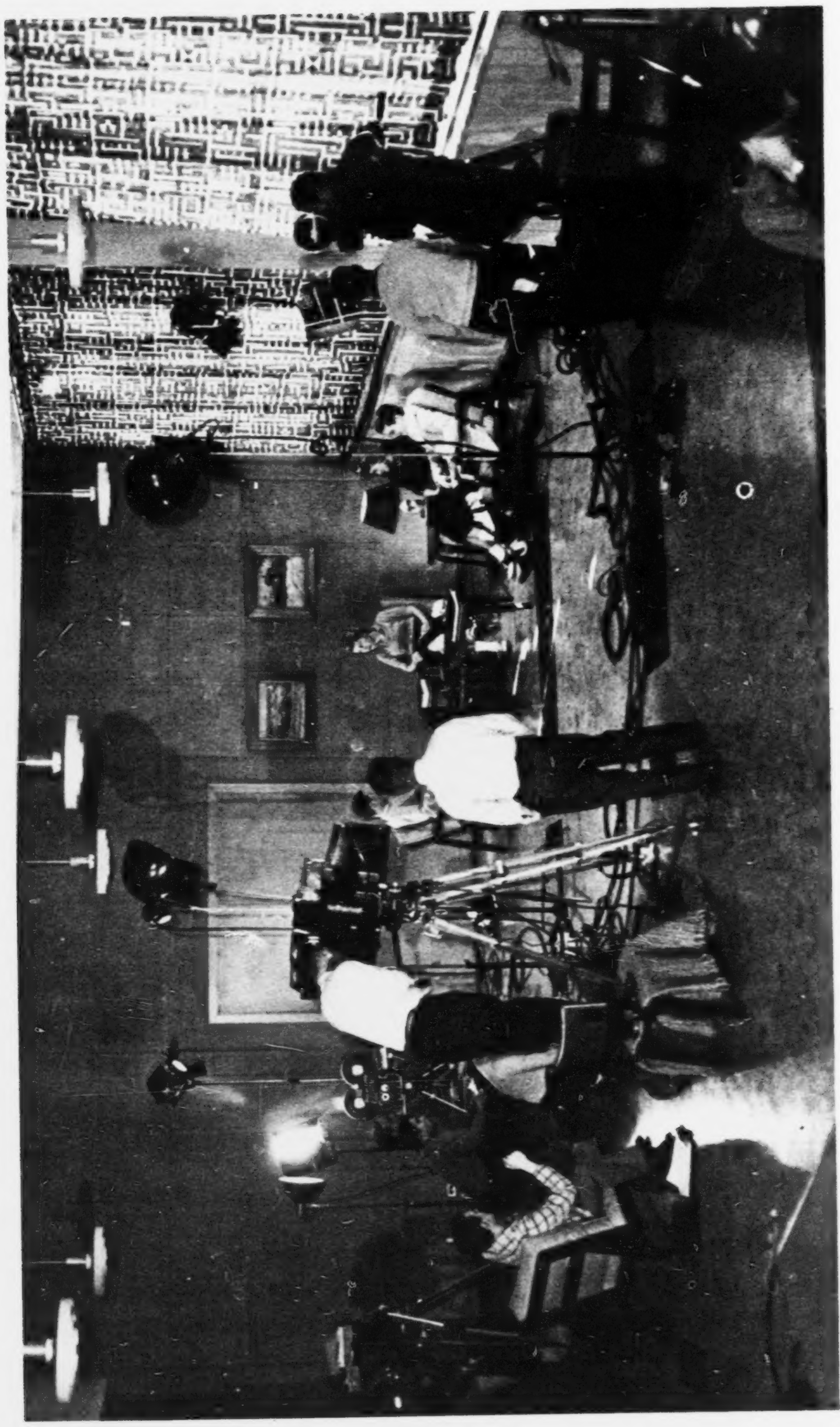
We believe that the various units which may provide faculty and students with teaching and learning aids and can assist in developing new materials and the means to use them should be organized in a way to insure their maximum utility.

. . . . . . . .

A specific proposal is to establish what, for purpose of convenience, we will call a Learning Resources Center. It would include facilities to encourage greater uses of closed-circuit television, films, programmed studies, so-called teaching machines, and other materials and facilities not yet envisaged.

Such a center would not be a mere regrouping of forces and facilities. It could -- and should -- become a dynamic center of experiment and development leading to accomplishments beyond our present power to envisage. Programming for a teaching machine or presentation of a course on television tapes is not a casual undertaking. Such projects entail a great deal of intensive work, minute reexamination and rearrangement of course content, and intimate familiarity with both the art of teaching and the process of learning. They require substantial investments of effort and money, but experience to date shows that they pay substantial dividends in many ways, including the freeing of faculty from repetitive teaching and drill in many areas and a speeding up of the learning process.

Such a Learning Resources Center should not be planned for this campus alone. We believe that an organization of this nature could provide national and international leadership in the development of instructional materials and aids, could stimulate research into the learning process, and could encourage interchanges that would bring to this University resources of the highest caliber from all parts of the world. There is reason to believe that we could attract substantial financial support from foundations and other sources for such an enterprise, seriously undertaken.



Indiana University, Production.

## CHAPTER 2

# ADMINISTRATION

## Part II: Organization and Operation of the Film Unit

After the role of the film unit had been discussed with administrative officials, an attempt was made to get an over-all picture of the internal organization and operation of the film unit. It was found that there is as much variation in internal administration as there is in relationships of the units to their university administration.

At each institution, the administration of the unit was discussed in detail with the head of the film unit, and as much information as possible was elicited from him. With certain of the smaller and newer units, some of the information sought simply was not available; in fact, even with some of the larger and older units, the lack of information about certain areas of the operation was very great. This accounts for the fact that in many places in this report the total number of responses to an item is not equal to the number of units surveyed. In some cases, the head of the unit had not had experience with the problem being discussed, and so had no response or reaction to it. In some cases, no policy had been established, and so no answer could be given. In still others, the unit head did not want to commit himself on a specific question.

On all campuses except one it was possible to interview the dean or other administrative officer to whom the head of the film unit reported. From these additional interviews, it was possible to gather considerable supplementary information regarding budget control, financing, staffing, and internal structure. This information is not reported separately, but is incorporated into this chapter on administration.

Two universities with film production facilities were not in production and no figures are included for them in this section. Because resumption of production in the near future was contemplated, information from the chancellor's interview was included in Chapter 1, "Administration, Part I: University Administration and the Film Unit." This accounts for the fact that 42 interviews are reported in Chapter 1 while data from 40 institutions are presented in this chapter and in Chapter 3 through Chapter 6.

The 40 universities are:

- Arizona State University, Tempe, Arizona
- University of Arizona, Tucson, Arizona
- Bob Jones University, Greenville, South Carolina
- University of Buffalo, Buffalo, New York
- Brigham Young University, Provo, Utah
- University of California, Berkeley, California
- University of California, Los Angeles, California
- University of Colorado, Boulder, Colorado
- University of Denver, Denver, Colorado
- Florida State University, Tallahassee, Florida
- University of Houston, Houston, Texas
- Indiana University, Bloomington, Indiana
- Iowa State University, Ames, Iowa
- University of Iowa, Iowa City, Iowa
- University of Kansas, Lawrence, Kansas
- University of Kentucky, Lexington, Kentucky
- University of Miami, Coral Gables, Florida
- Michigan State University, East Lansing, Michigan
- University of Michigan, Ann Arbor, Michigan
- University of Minnesota, Minneapolis, Minnesota
- University of Mississippi, Oxford, Mississippi
- University of Missouri, Columbia, Missouri
- Montana State College, Bozeman, Montana
- University of Nebraska, Lincoln, Nebraska
- University of North Carolina, Chapel Hill, North Carolina
- Ohio State University, Columbus, Ohio
- University of Oklahoma, Norman, Oklahoma
- Pennsylvania State University, University Park, Pennsylvania
- University of Puerto Rico, Rio Piedras, Puerto Rico
- Purdue University, Lafayette, Indiana
- Renesselaer Polytechnic Institute, Troy, New York
- South Dakota State College, Brookings, South Dakota
- University of Southern California, Los Angeles, California
- University of Southern Illinois, Carbondale, Illinois
- Syracuse University, Syracuse, New York
- University of Texas, Austin, Texas
- University of Utah, Salt Lake City, Utah
- Wayne State University, Detroit, Michigan
- University of Wisconsin, Madison, Wisconsin
- Yale University, New Haven, Connecticut

These do not include the many specialized units which were found to exist in such fields as medicine, business administration, physical science, research, petroleum engineering, agriculture, dentistry, athletics, public relations, geology, oceanography, human development, psychiatry, and psychology. Such specialized units were not included in the survey, because their major function was intra-departmental service rather than all-university service, even though they are making vital contributions to research and instruction.

## LOCATION OF THE UNIT

The 40 units surveyed in detail were located in various departments of the university. Six were separate and independent departments; 34 were part of a larger department, with 13 different departments named.

| Film Unit Located in | Number of Cases |
|---|---|
| Audio-Visual Department | 15 |
| Extension Division | 6 |
| Radio-TV-Film | 6 |
| Separate Department | 6 |
| Photographic | 3 |
| Information or Public Relations | 2 |
| Agriculture | 1 |
| Academic Research and Services | 1 |

When asked if the film production service started in response to a need in a particular department, 28 replied that this was the case. Thirteen felt that this had not been the case, that the unit was located in its present department for reasons other than a need growing out of that department; i.e., because of administrative decision, foresight on the part of some individual in the department, or because it was a logical location for motion picture production. (In some cases "logical" turned out to mean that this department could find the budget for film production.)

## Effectiveness of the Location

Because of the heterogeneity of locations, the question arose whether one location might be more effective than another, in terms of ease of operation and services rendered.

Unit administrators were asked, "If you were starting again, would you choose the present location as the best spot within the university administrative organization for fulfilling the objectives of the unit?" Interestingly enough, 33 said they would. Only four indicated that they would not. One replied that he would leave production in its present location, but would move the teaching function to a different department.

The four who felt some other location would be better for the unit were asked where they would prefer to locate. Two felt that they would like to move to a communications department, one would like to be directly under general university administration, and one would like to move into an academic department in order to increase the academic status of the department.

Unit administrators were further asked if they had ever considered trying to move the film unit. Only six replied that they had, indicating an interest in such departments as speech and television, speech and drama, audio-visual, communications, journalism, and photography as possible new locations.

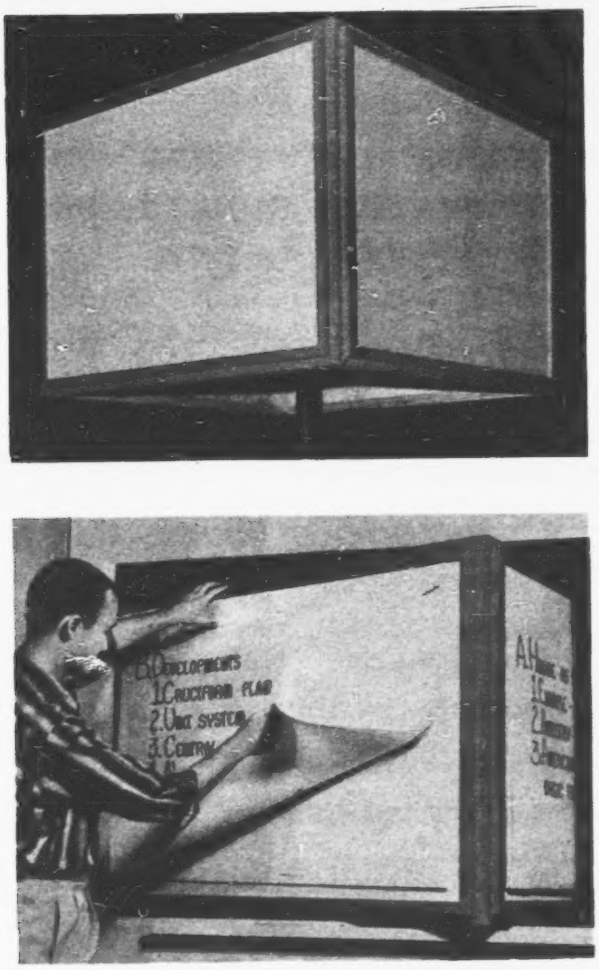
## ADMINISTRATIVE RELATIONSHIPS WITHIN THE UNIT

While many of the units were too small to have a formally-structured internal administration, and others had an extremely flexible and informal administrative organization, a sizeable number had lines of authority and responsibility which were formal enough to allow diagramming.

It should be remembered that each of the administrative structures reflected in the diagrams has been developed because of the particular conditions on a given campus. Before any one of these diagrams is considered as a model for either the establishment or expansion of a film unit by another university, it should first be determined whether or not both universities have similar objectives, problems, needs, and functions.

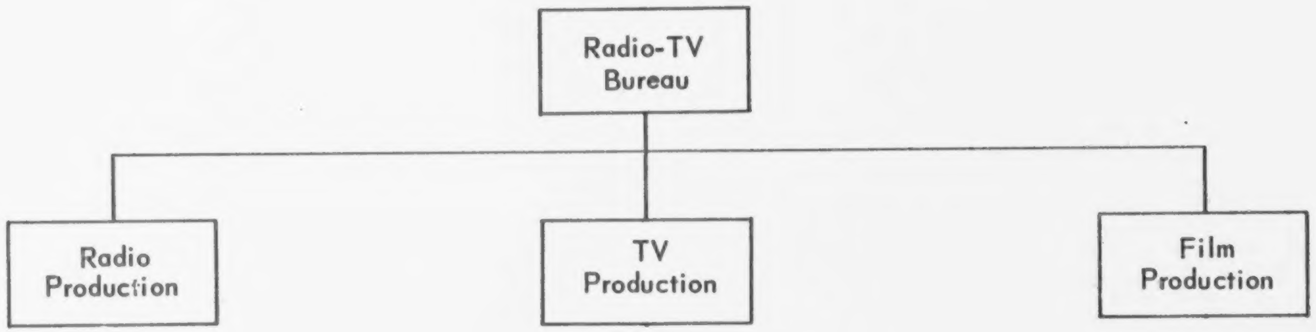
In the diagrams selected for publication, solid lines represent relationships with direct administrative authority and responsibility; dotted lines, relationships without direct authority.

See Following Page

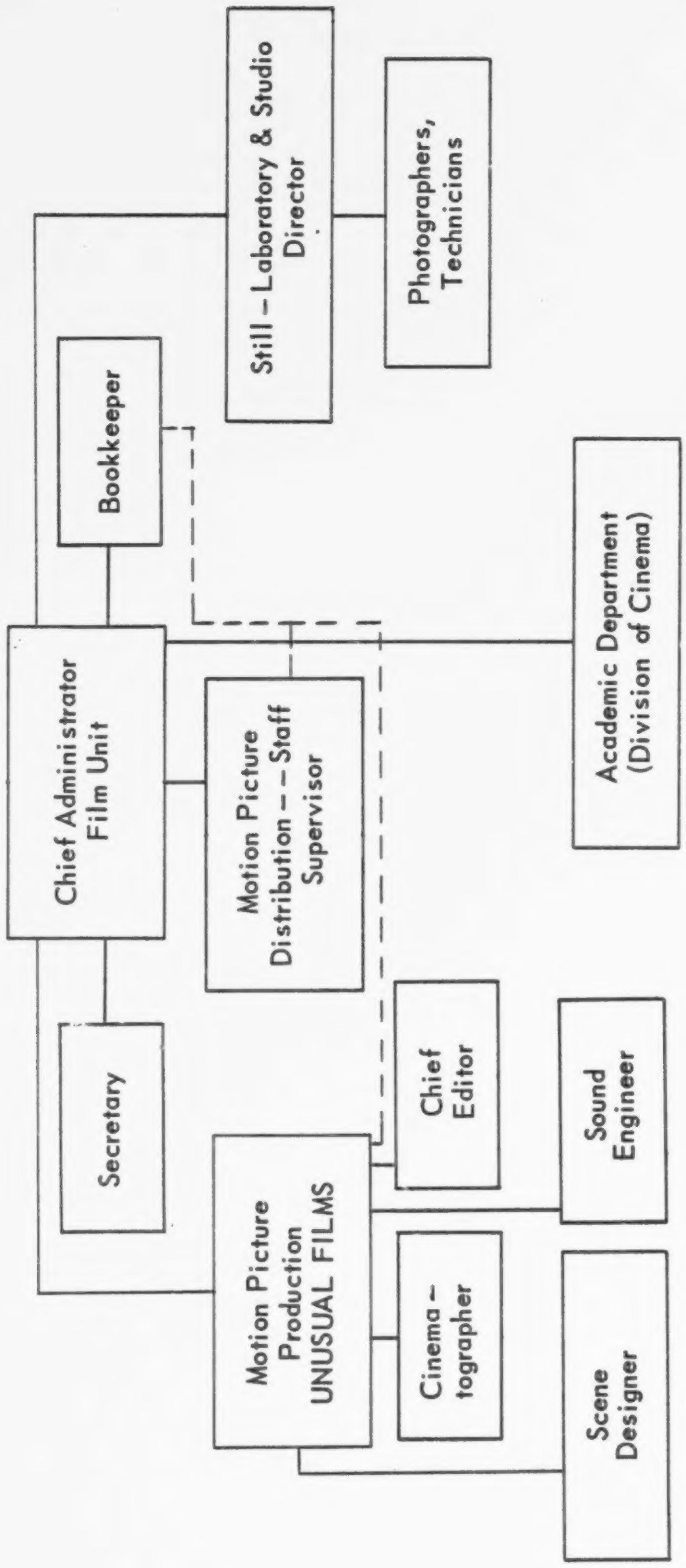

B. DEVELOPMENTS
1. CRUCIFORM FLAT
2. UNIT SYSTEM

Florida State University. Rotary display board for television studio use. Unit may be used as a free standing display board or in conjunction with a regular studio flat.

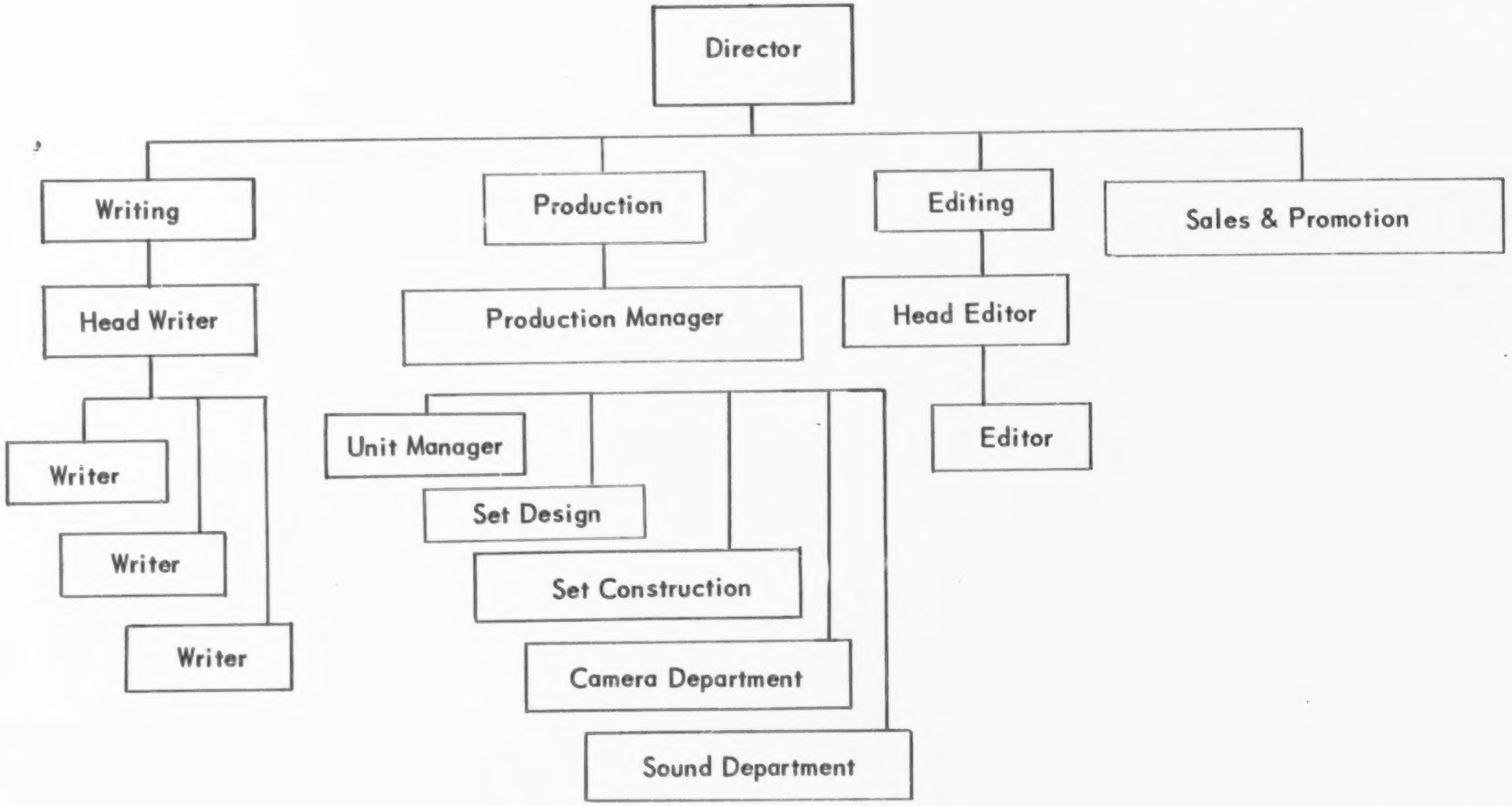
**University of Arizona**
**Tuscon, Arizona**


Radio-TV Bureau
Radio Production
TV Production
Film Production

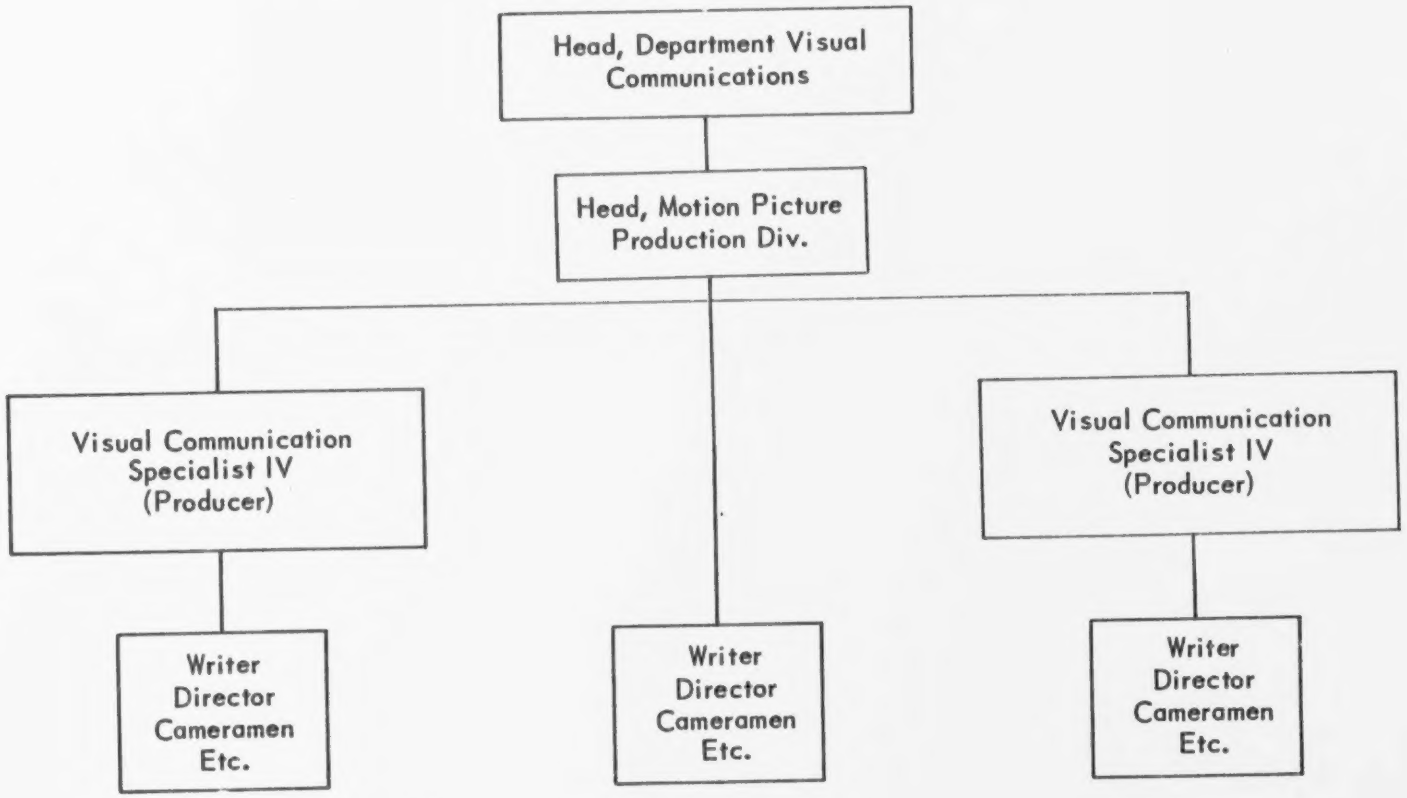
## Bob Jones University
## Greenville, South Carolina

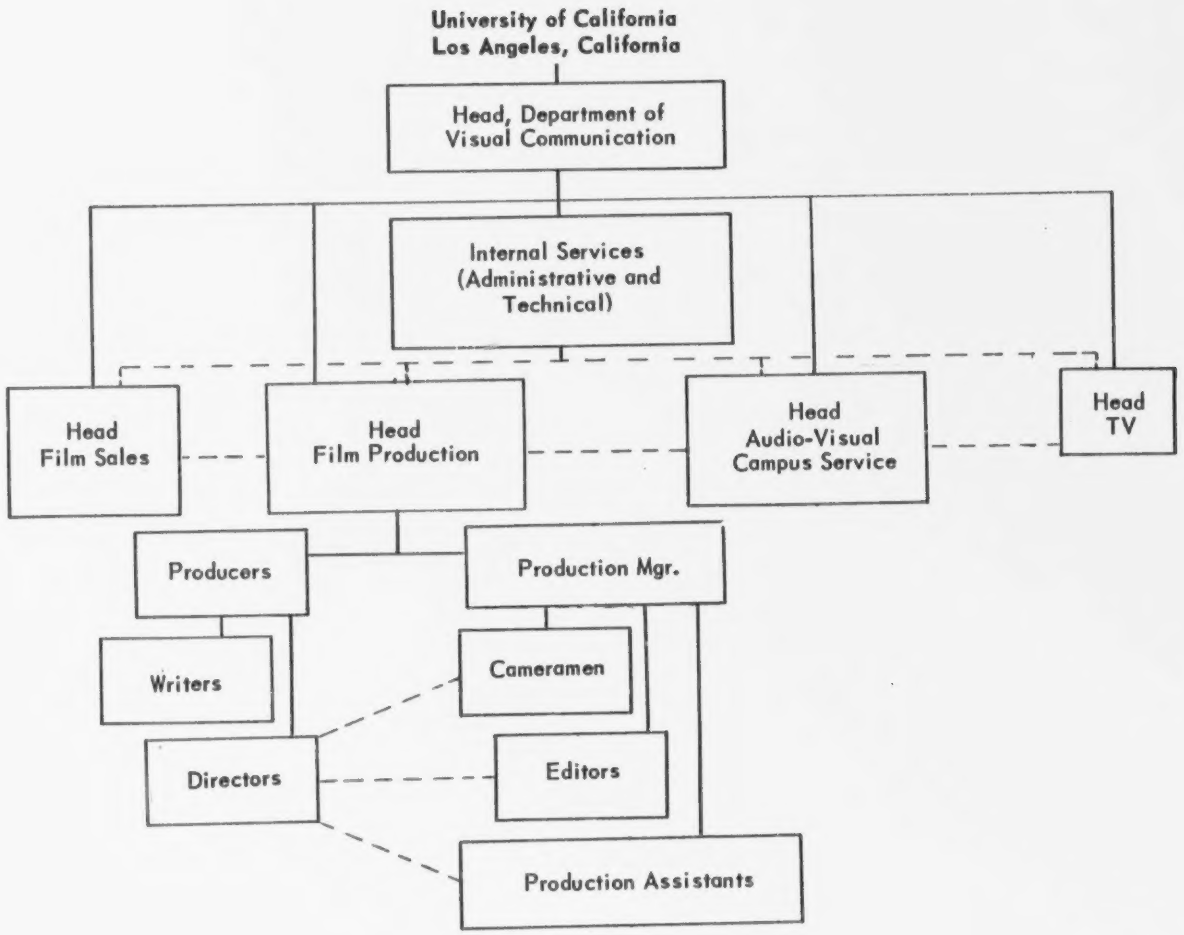

Chief Administrator
Film Unit
Secretary
Bookkeeper
Motion Picture
Distribution--Staff
Supervisor
Academic Department
(Division of Cinema)
Still-Laboratory & Studio
Director
Photographers,
Technicians
Motion Picture
Production
UNUSUAL FILMS
Chief
Editor
Sound
Engineer
Cinema-
tographer
Scene
Designer

**Brigham Young University**
**Provo, Utah**

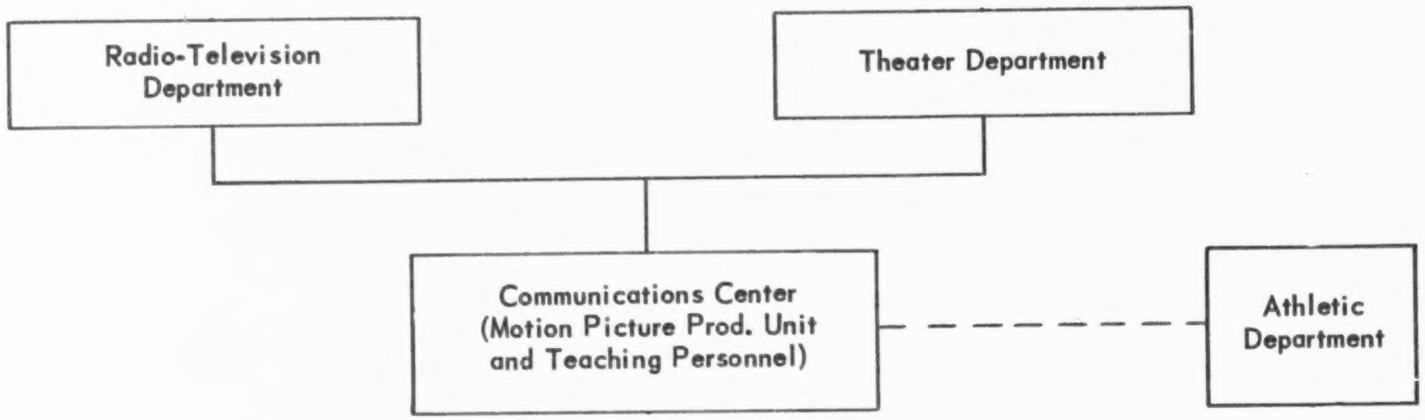

Director
Writing
Production
Editing
Sales & Promotion
Head Writer
Production Manager
Head Editor
Writer
Writer
Writer
Unit Manager
Set Design
Set Construction
Camera Department
Sound Department
Editor

**University of California**
**Berkeley, California**

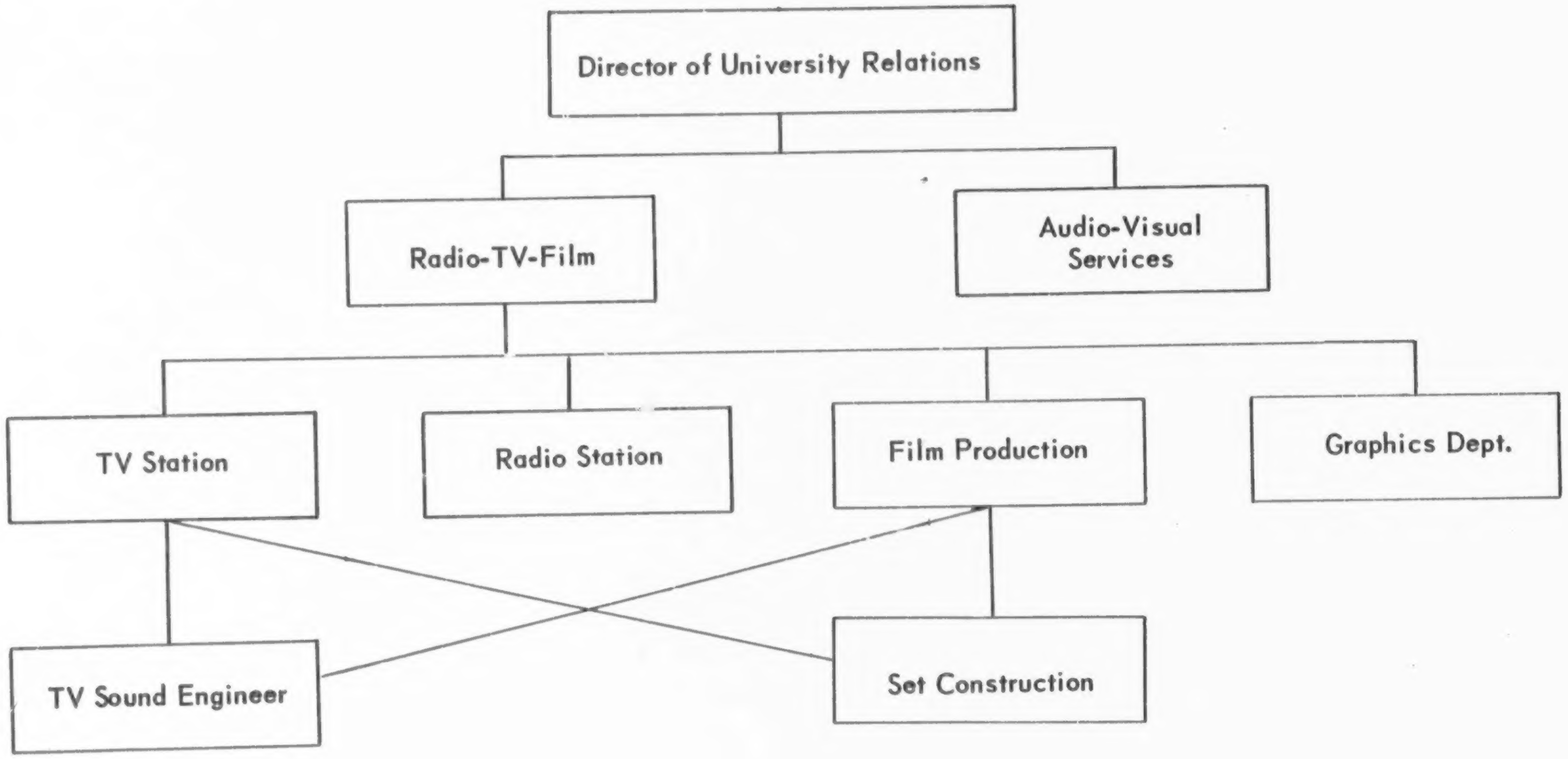

Head, Department Visual Communications
Head, Motion Picture Production Div.
Visual Communication Specialist IV (Producer)
Writer Director Cameramen Etc.
Writer Director Cameramen Etc.
Visual Communication Specialist IV (Producer)
Writer Director Cameramen Etc.


University of California
Los Angeles, California
Head, Department of Visual Communication
Internal Services (Administrative and Technical)
Head Film Sales
Head Film Production
Head Audio-Visual Campus Service
Head TV
Producers
Production Mgr.
Writers
Cameramen
Directors
Editors
Production Assistants

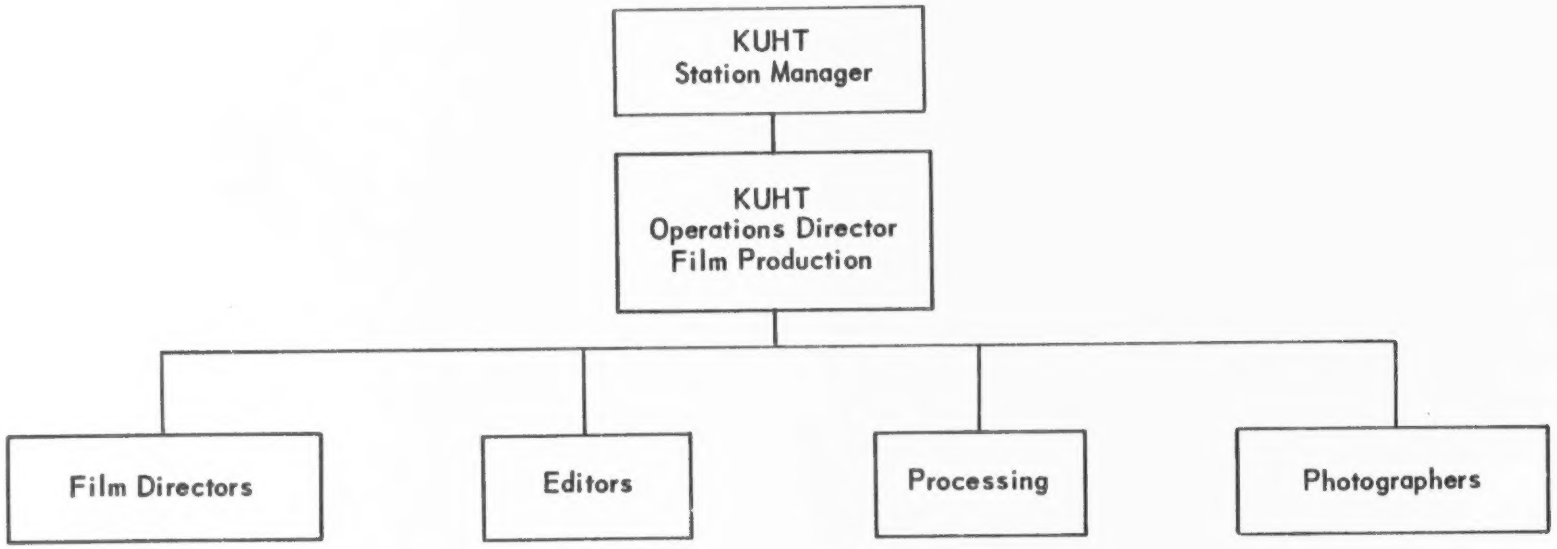
**University of Denver**
**Denver, Colorado**


Radio-Television Department
Theater Department
Communications Center (Motion Picture Prod. Unit and Teaching Personnel)
Athletic Department

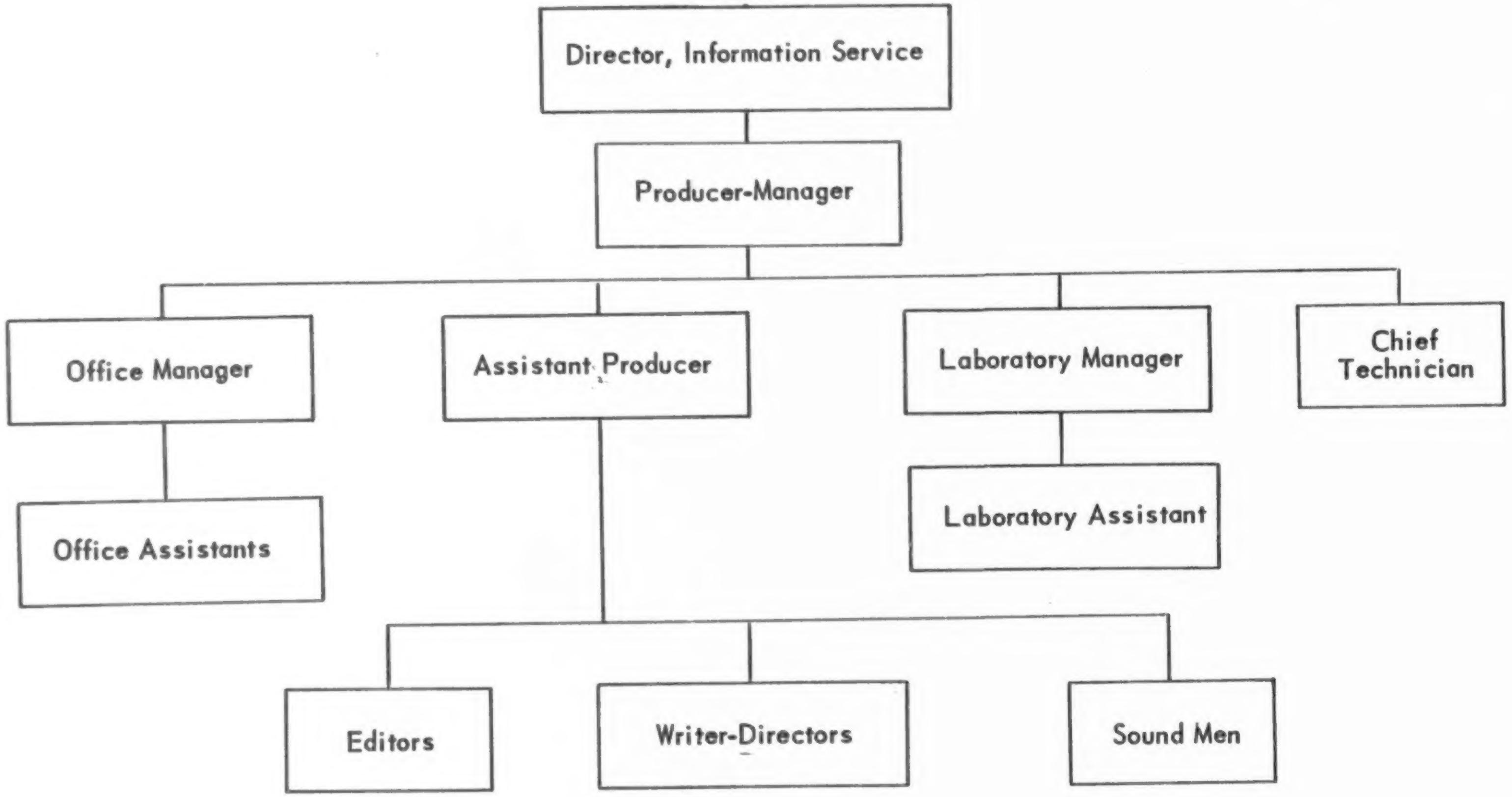
## Florida State University
## Tallahassee, Florida


Director of University Relations
Radio-TV-Film
Audio-Visual Services
TV Station
Radio Station
Film Production
Graphics Dept.
TV Sound Engineer
Set Construction

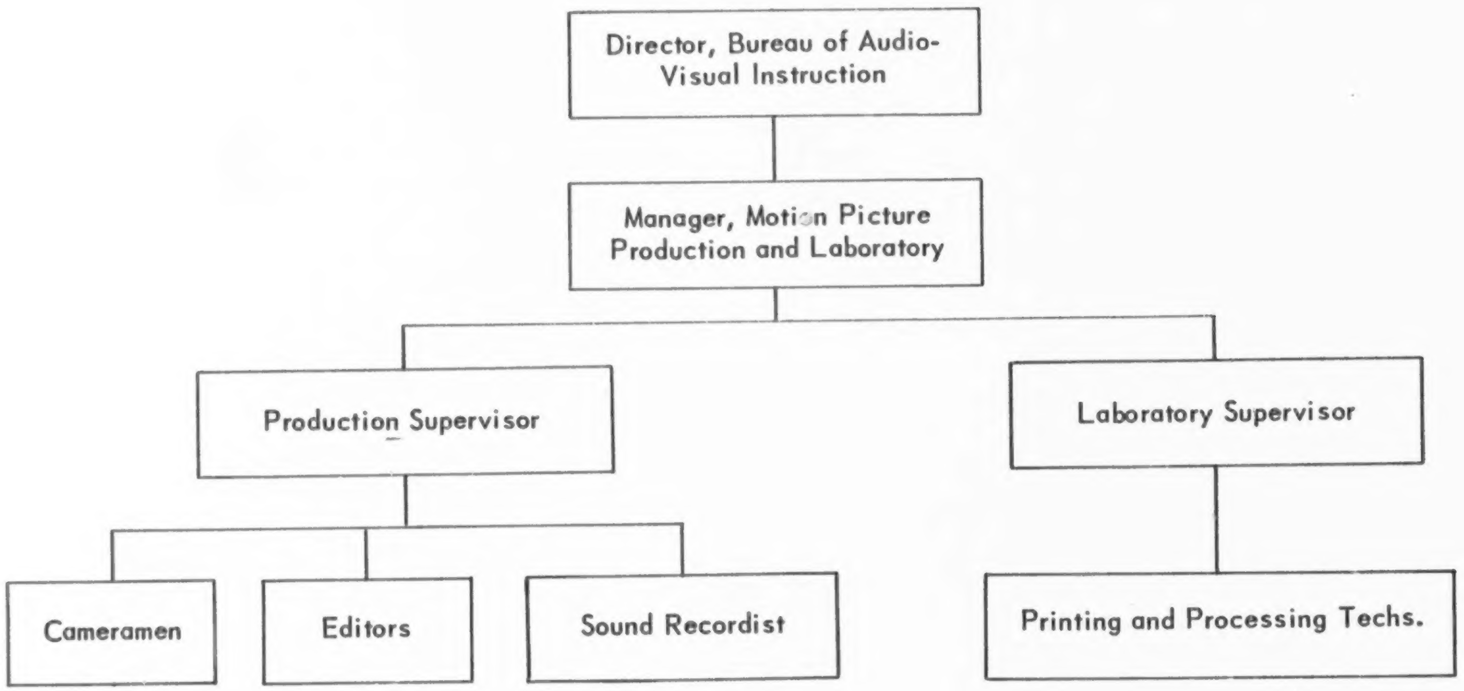
**University of Houston**
**Houston, Texas**


KUHT
Station Manager
KUHT
Operations Director
Film Production
Film Directors
Editors
Processing
Photographers

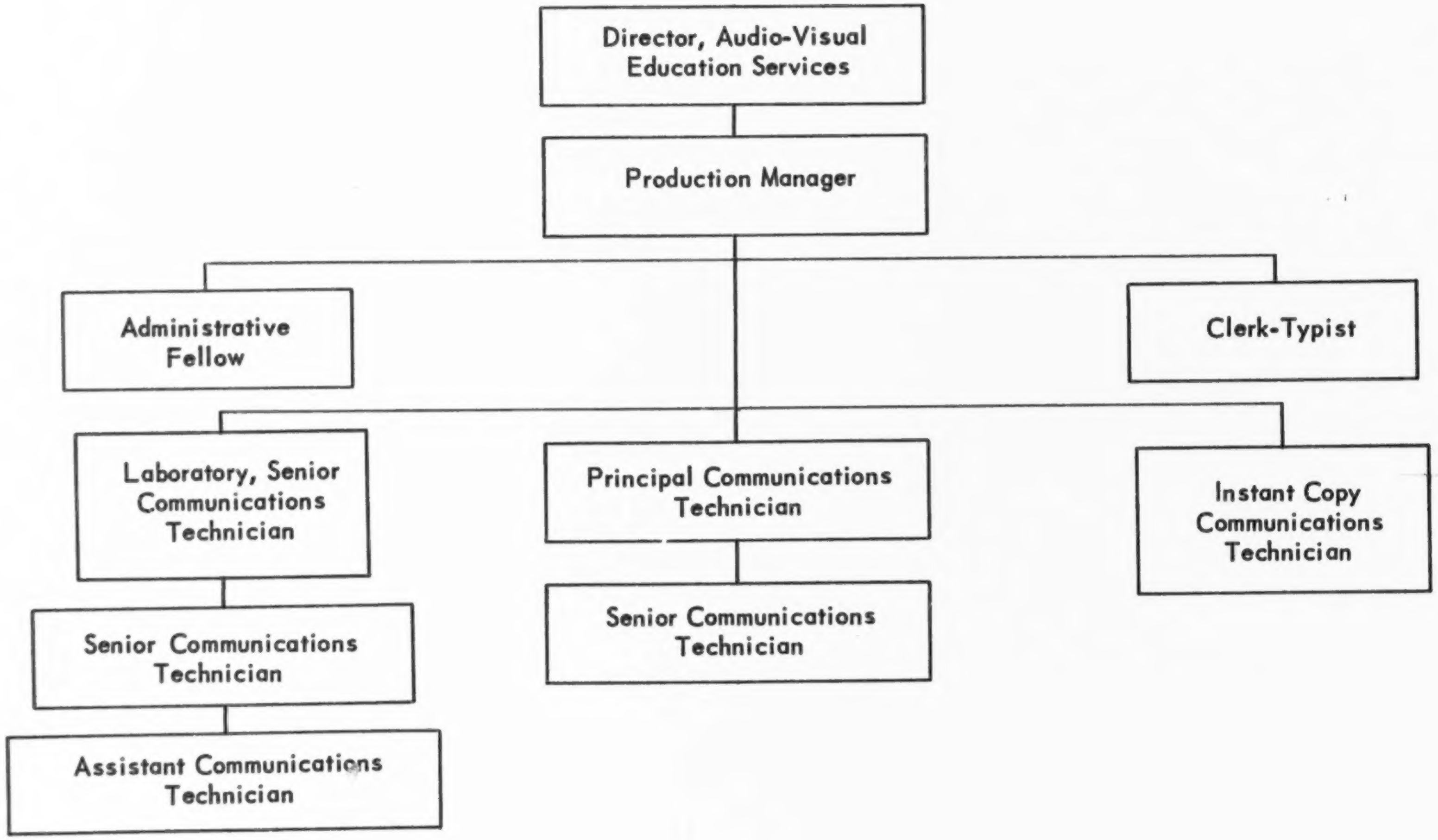
**Iowa State University of**
**Science and Technology**
**Ames, Iowa**


Director, Information Service
Producer-Manager
Office Manager
Office Assistants
Assistant Producer
Laboratory Manager
Laboratory Assistant
Chief Technician
Editors
Writer-Directors
Sound Men

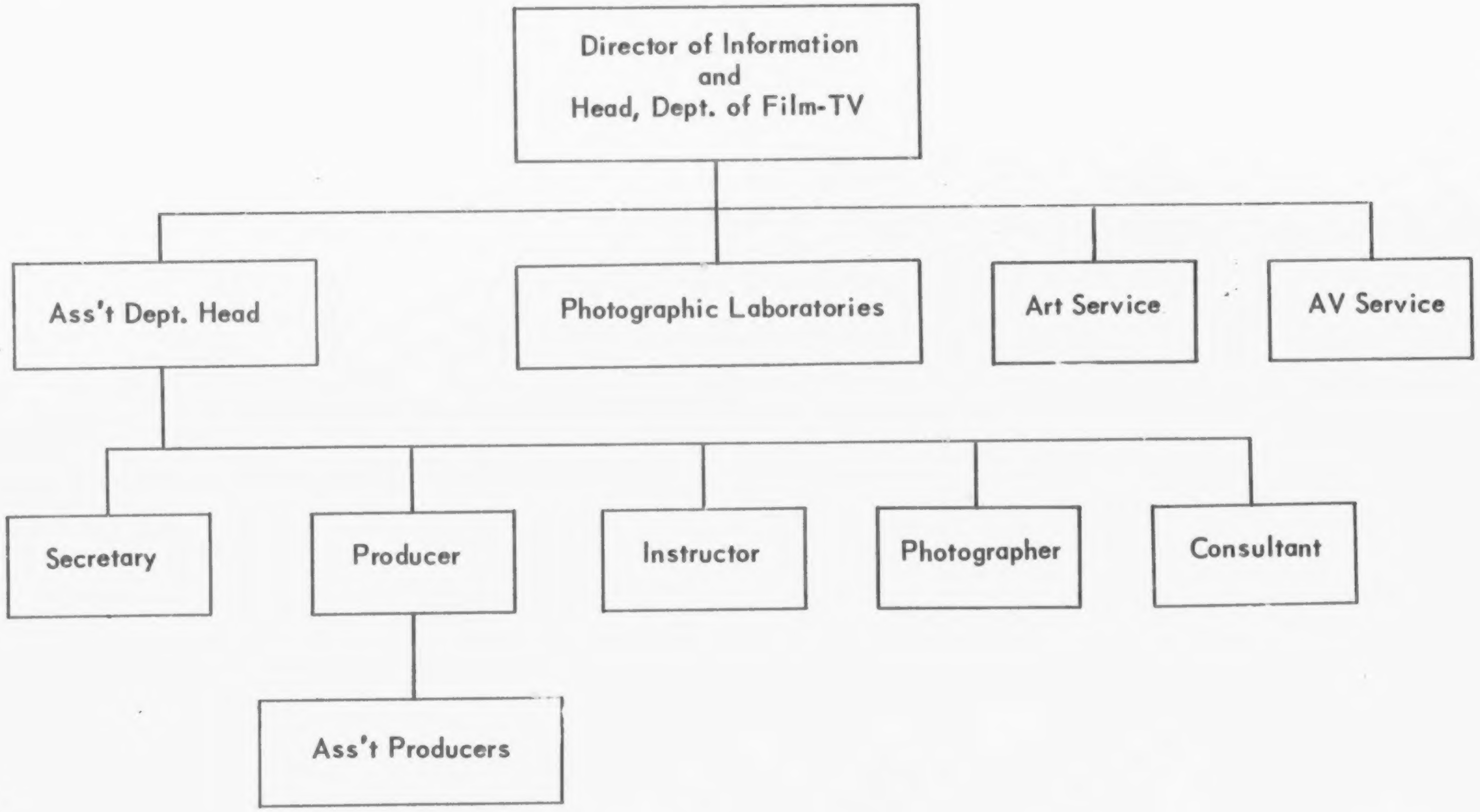
**State University of Iowa**
**Iowa City, Iowa**


Director, Bureau of Audio-Visual Instruction
Manager, Motion Picture Production and Laboratory
Production Supervisor
Laboratory Supervisor
Cameramen
Editors
Sound Recordist
Printing and Processing Techs.

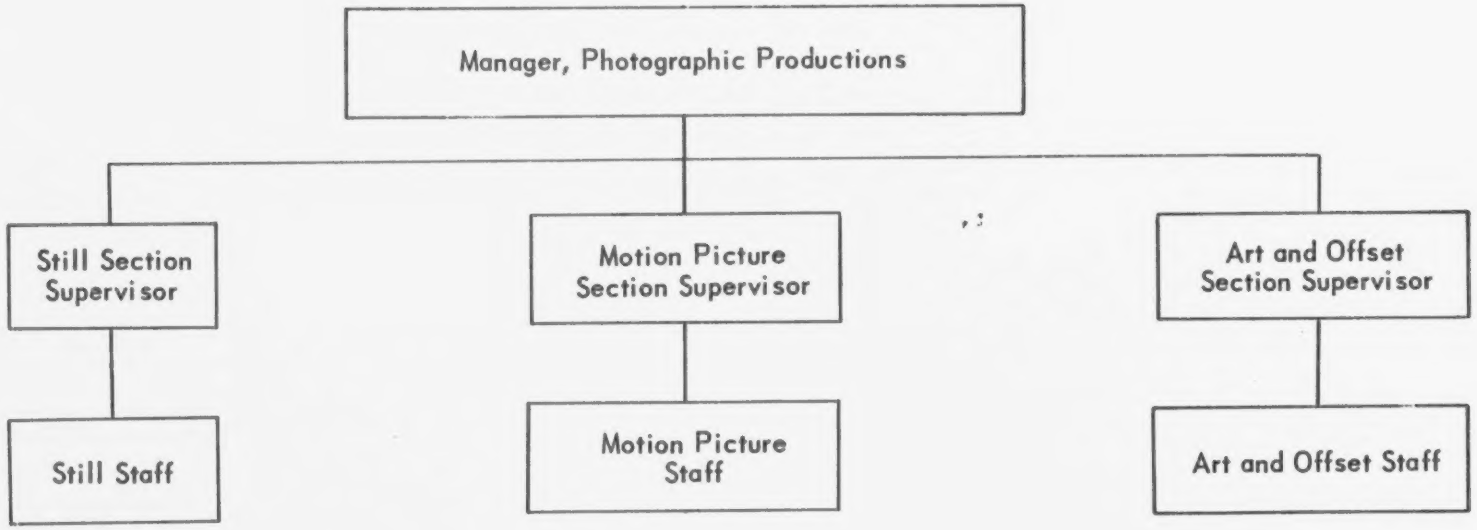
**University of Minnesota**
**Minneapolis, Minnesota**


Director, Audio-Visual Education Services
Production Manager
Administrative Fellow
Clerk-Typist
Laboratory, Senior Communications Technician
Principal Communications Technician
Instant Copy Communications Technician
Senior Communications Technician
Senior Communications Technician
Assistant Communications Technician

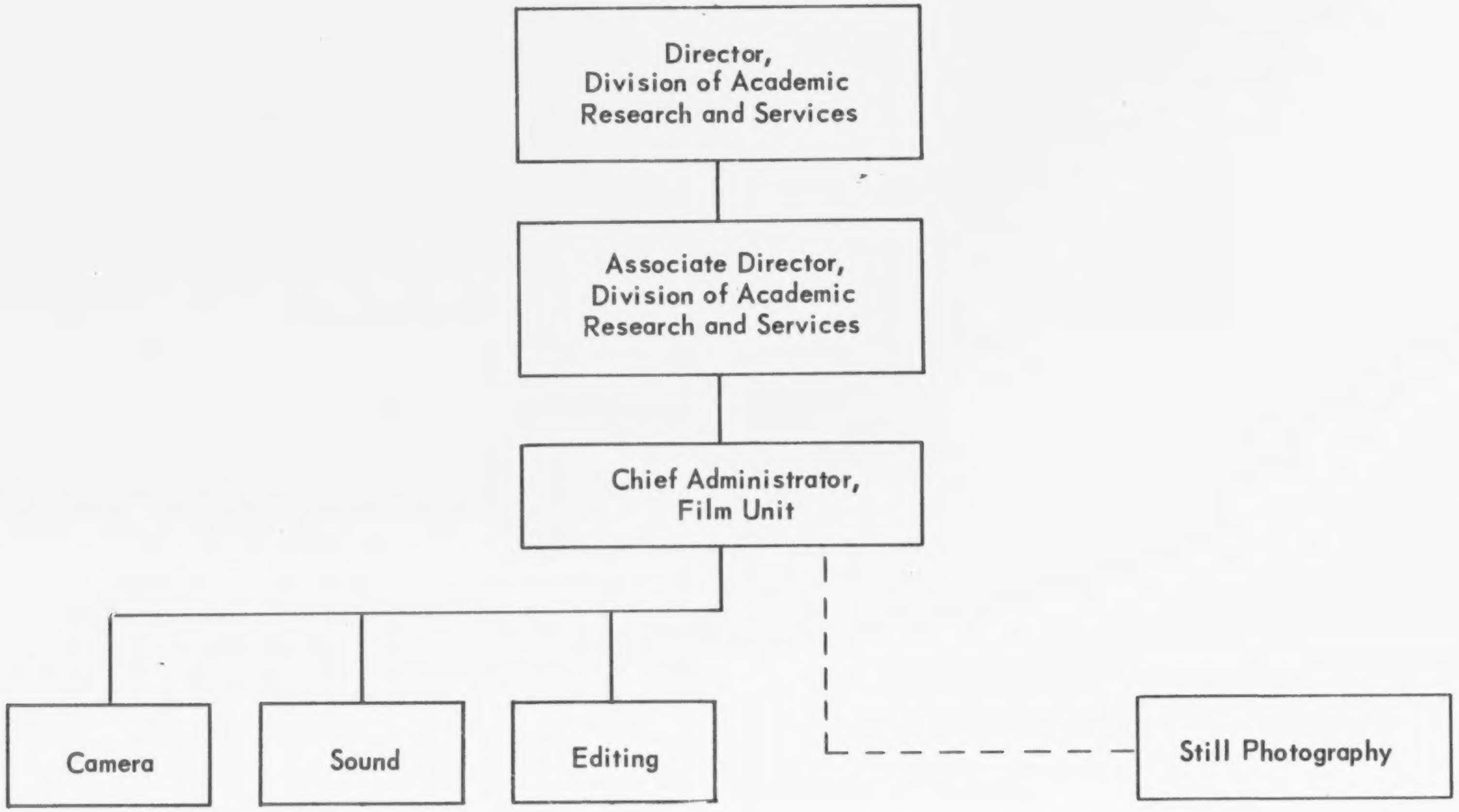
**Montana State College**
**Bozeman, Montana**


Director of Information
and
Head, Dept. of Film-TV
Ass't Dept. Head
Photographic Laboratories
Art Service
AV Service
Secretary
Producer
Instructor
Photographer
Consultant
Ass't Producers

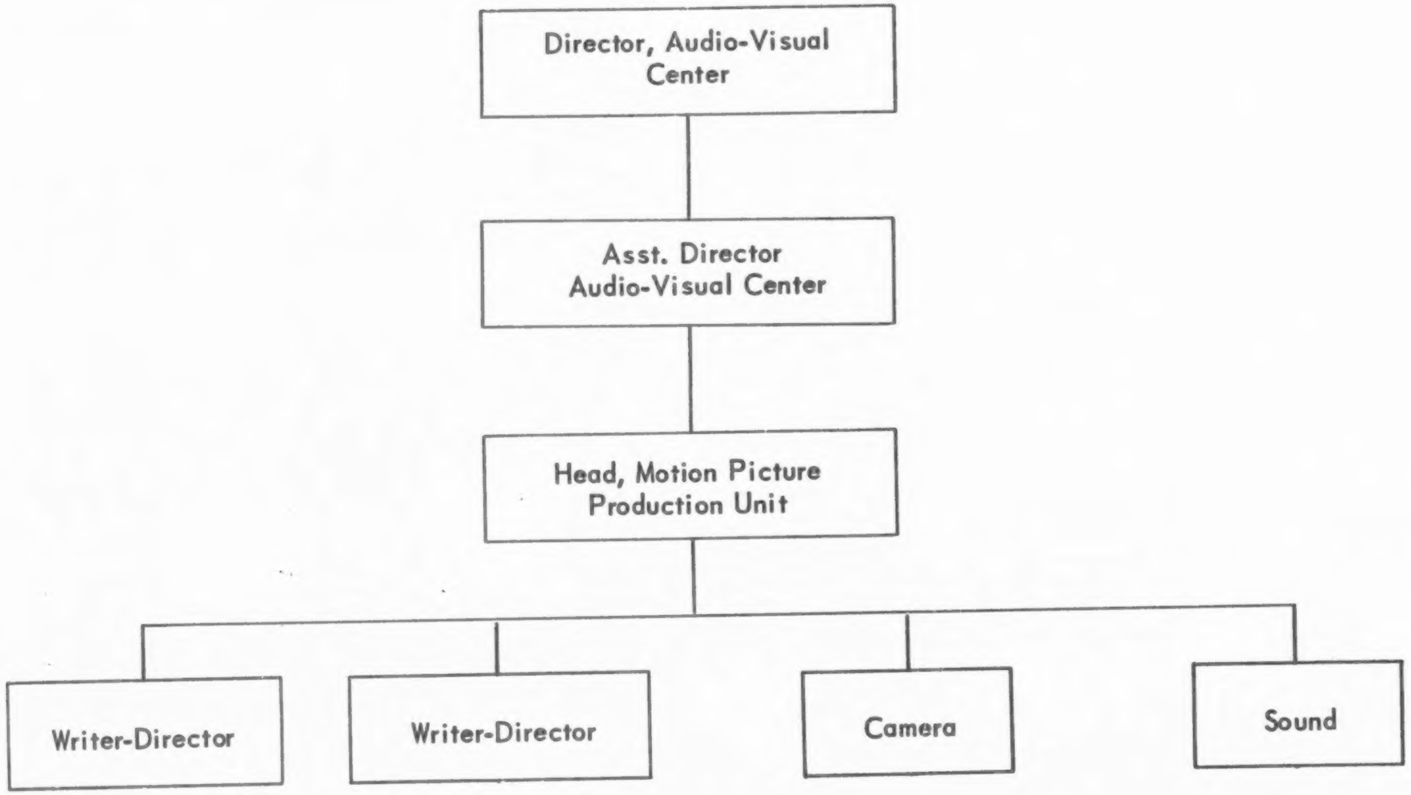
**University of Nebraska**
**Lincoln, Nebraska**


Manager, Photographic Productions
Still Section Supervisor
Motion Picture Section Supervisor
Art and Offset Section Supervisor
Still Staff
Motion Picture Staff
Art and Offset Staff

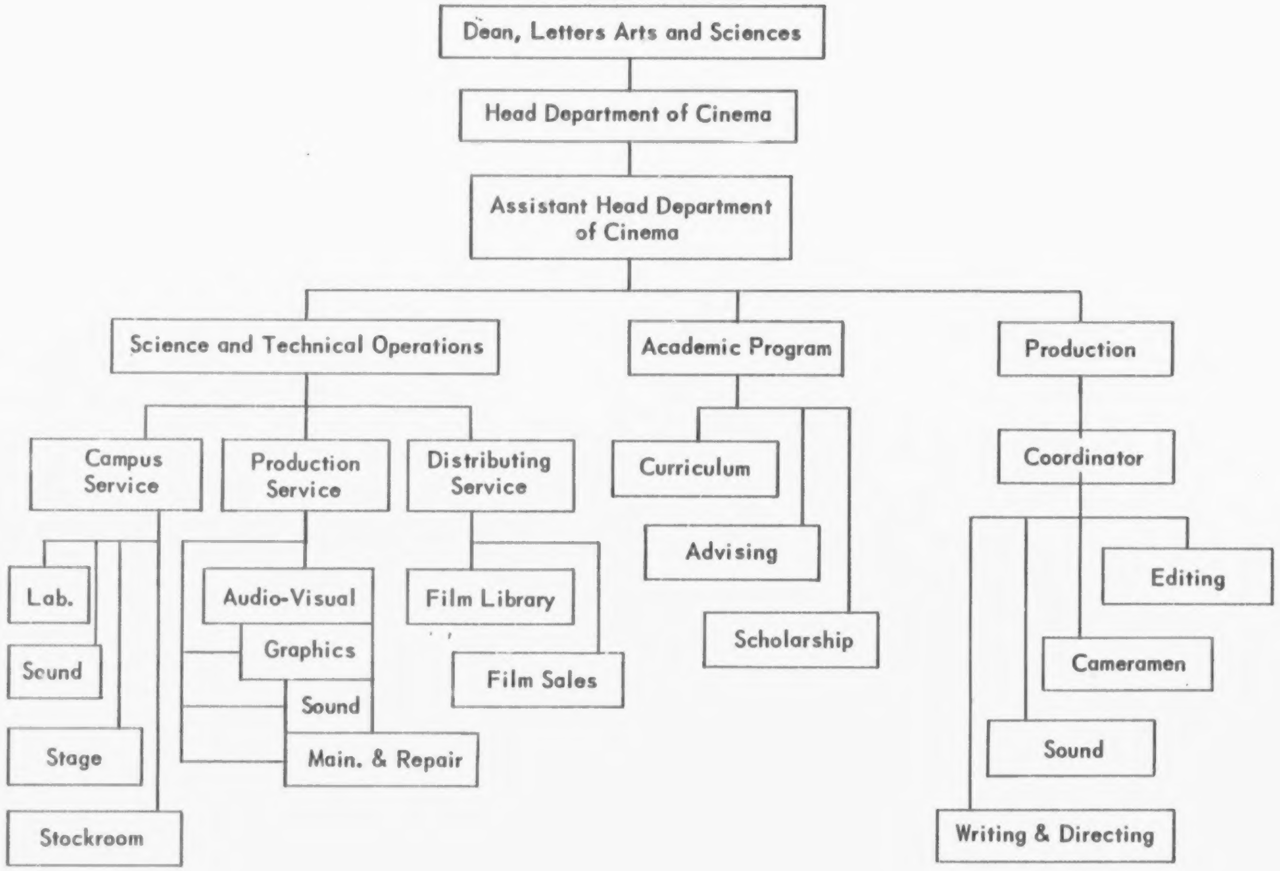
**Pennsylvania State University**
**University Park, Pennsylvania**


Director, Division of Academic Research and Services
Associate Director, Division of Academic Research and Services
Chief Administrator, Film Unit
Camera
Sound
Editing
Still Photography

**Purdue University**
**Lafayette, Ind.**


Director, Audio-Visual Center
Asst. Director Audio-Visual Center
Head, Motion Picture Production Unit
Writer-Director
Writer-Director
Camera
Sound

University of Southern California
Los Angeles, California


Dean, Letters Arts and Sciences
Head Department of Cinema
Assistant Head Department of Cinema
Science and Technical Operations
Academic Program
Production
Campus Service
Production Service
Distributing Service
Curriculum
Advising
Scholarship
Coordinator
Lab.
Sound
Stage
Stockroom
Audio-Visual
Graphics
Sound
Main. & Repair
Film Library
Film Sales
Editing
Cameramen
Sound
Writing & Directing

## SERVICE TO THE UNIVERSITY

Unit administrators were asked if the unit performed a university-wide service. Thirty-four indicated that it did. Five gave a qualified "yes," recognizing that, while the service was available to the whole university, it was not actually used by the whole university. Two of these indicated that they served most of the university, except for departments which had their own specialized film services. In these two cases, eventual consolidation of all film services was anticipated.

## FINANCING THE FILM PRODUCTION SERVICE

It has long been a goal of many university film units to operate on a revolving-fund basis, under which they could plow back into production at least a part of their income from outside production and sale of prints, thus establishing a source of funds for experimental or risk production. A question was asked to determine how many had actually succeeded in setting up a revolving-fund operation.

Eighteen reported that they were operating on a revolving fund; four entirely so, and 14 in part.[1]

### Source of the Revolving Fund

Those 18 with a revolving fund were asked how they accumulated money for it. Four said that money originally came entirely from a university allocation. Thirteen said it came from surplus funds from production. Seven said it came from a surplus from print sales. Others cited such sources as surpluses from still photography, from the film laboratory, and from audio-visual. In most cases, the revolving fund was built up from more than one source.

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[1] One unit reported that in that state, a revolving fund was illegal at a state university.

Asked for what purposes they were allowed to use the revolving fund, 12 indicated that it could be used to finance risk production. That is, if the film unit and an academic department decided that a particular film needed to be made, and if they felt that enough prints could be sold to recover part of the cost of production, the revolving fund could be used to underwrite the cost of production.

Thirteen indicated that they were permitted to use the revolving fund to purchase supplies. Seven could use it for staff salaries. One indicated it could be used for experimental production; and one said that it could be used for "any legitimate purpose." Nine were allowed to use it to acquire equipment for which the university had not allocated funds in the regular equipment budget.

And here a warning was sounded by several unit heads who operated on a revolving fund. Units should guard against too heavy dependence on the revolving fund as a source of equipment purchase, lest the university come to expect them to be able to finance too large a part of the film operation. The providing of the equipment necessary to carry on departmental functions is an obligation of the university. True, the "luxury" items may justifiably be purchased from sources other than the usual university budget, but the unit which successfully provides for its own needs may one day find that it is expected to do so.

### Limation on Revolving Fund

Unit heads were asked if there was any limit to the amount that could be accumulated in the revolving fund. Two felt that there was probably a common sense limit, if the revolving fund became "too large." One did not know. One said that the university deducted 3 1/2% from the revolving fund each year. Twelve said that the university did not deduct anything and felt that there was no limit to the amount that could be accumulated; one of these had a revolving fund of over $60,000.

Obviously no unit has built up its revolving fund to a point where the amount in it has become a matter of concern.

### Funds from Sources Outside the Regular University Budget

Unit heads were asked if they received any funds for film production above and beyond the regular funds from the university budget. Sources of supplementary funds mentioned included: income from film sales that could be applied directly to budget; grants for production, scholarships, research, and special projects; gifts for special purposes; government contracts; and special appropriations from general university funds for some special project. These are the usual and common sources of extra funds for any department.

In addition, an increasing amount of financial support is being contributed by academic departments receiving outside grants for research involving motion picture production. The total amount of non-university funds reported by the units for 1957-58 was $366,000; for 1958-59 the total was $493,000; and for 1959-60 the total was $643,000. This support was spread over approximately 20 of the universities and the amount reported varied from $300 to $100,000. This gain was attributed to the sharp increase in the number of grants received by academic departments from foundations, such as the National Science Foundation, and from government sources such as the Department of Health, Education, and Welfare under the National Defense Education Act. An increasing number of these grants involve some type of motion picture work as a part of the research. If this kind of outside assistance can be obtained by more of the units, it will provide the kind of support which university administrators generally felt was necessary to stimulate and sustain film production at the university.

Proposals and grants for programs involving film production require even closer working relationships between academic departments and film units than those which normally exist. This closer relationship can be an important first step in reaching the goal of improvement of instruction. Faculty members who become accustomed to using the services of the film unit in research are likely to use the same services in their teaching.

## Areas Where Increased Budget Is Needed

Before the survey was begun, it was thought that the film unit's needs for increased budget might be different from those of the academic department. The survey revealed that this was not true. Increased appropriations were needed for: general operating funds, staff salaries (both increased salaries for present staff and funds for additional staff), space, equipment, and travel to professional meetings. The purposes for which additional funds are needed would probably have been the same if the survey had covered engineering and language departments instead of film production units.

## BUDGETS

In considering the growth potential of any division of the university, a major factor that must be considered is its budget structure. One of the first problems encountered was the complete lack of uniformity in university budgets. The wide disparity in systems of making up budgets and accounting for expenditures -- and, in fact, in how much a department actually knows about its own budget -- becomes a major problem when an attempt is made to compare the budgets of several universities.

The disparate nature of budget procedure has been apparent in the university film field ever since the university film units have been in a position to exchange information, and has furnished a basis for at least one discussion at each annual meeting of the University Film Producers Association.

A very few years ago, many of the units had only a vague idea how much it actually cost them to produce a film. While this is not so true now, it seems that some of the units will probably never know their true production costs, because some of the figures (such as overhead charges for power, heat, janitorial service, etc.) are maintained in the university's central administrative offices and are not released to the units.

Some comprehensive budget figures were available from 33 universities and certain budget figures were available from others. Some of the units did not wish to make public their budget figures, even though they were assured that no unit would be identified by name in this report. (In this section, as in others, the total number of responses will not always add up to 40, because not all units responded to all questions.)

## Total Annual Budget

Total annual budgets ranged from a low of $3,000 to a high of $150,000 with a median of $50,000. The budget of $3,000 did not include the salaries of two people who worked part-time in production but whose total salaries were budgeted in the audio-visual department; these two people could not make a firm estimate of the amount of salary which should be allocated to production. In all other cases, the budget figure given included salaries.

TABLE 1

Budgets of 33 University Film Units

| Budget | No. of Units | Budget | No. of Units |
|---|---|---|---|
| $ 3,000 | 1 | $ 60,000 | 1 |
| 5,000 | 2 | 70,000 | 2 |
| 5,500 | 1 | 75,000 | 1 |
| 10,700 | 1 | 80,000 | 1 |
| 12,000 | 1 | 82,000 | 1 |
| 20,000 | 2 | 82,500 | 1 |
| 22,400 | 1 | 89,000 | 1 |
| 25,000 | 2 | 100,000 | 2 |
| 30,000 | 3 | 120,000 | 1 |
| 32,000 | 1 | 126,000 | 1 |
| 45,200 | 1 | 133,000 | 1 |
| 50,000 | 3 | 150,000 | 1 |

Eighteen were "lump-sum" budgets, given annually at the beginning of the university fiscal year. Eleven were based on salaries plus the number of films planned for production during the year, and the remaining four were based on other formulas (depending partly on what services academic departments had requested) and were subject to change during the year.

Units were asked what specific items were entirely covered by the budget.

Where only partial coverage was provided by the university allocation, the film unit was expected to cover the rest of the funds needed. The major source of these additional funds was in charges to other university departments for film production services rendered. Other sources mentioned were the revolving fund, income from film production for non-university sponsors, and print sales.

## Recovery of Budget Through Charges for Service

Units were asked whether or not they were required to recover a part of the budget allocation through charges made for their services. Ten replied that they were not expected to recover any of their budget; 25 replied that they were expected to recover a part of it.[1]

[1] This figure is smaller than that reported by university administrators. These 25 were reporting only film production while the university administrator might also consider the rest of the department.

## TABLE 2

### Items Covered by 33 Film Unit Budgets

| Item | Number of units reporting 100% coverage | Number of units reporting partial coverage |
|---|---|---|
| Overhead | 24 | 9 |
| Staff salaries | 27 | 6 |
| Equipment | 27 | 6 |
| Supplies | 25 | 8 |
| Equipment repair | 28 | 5 |
| Travel for production of films | 26 | 7 |
| Travel to professional meetings | 19 | 14 |
| Production services | 24 | 9 |

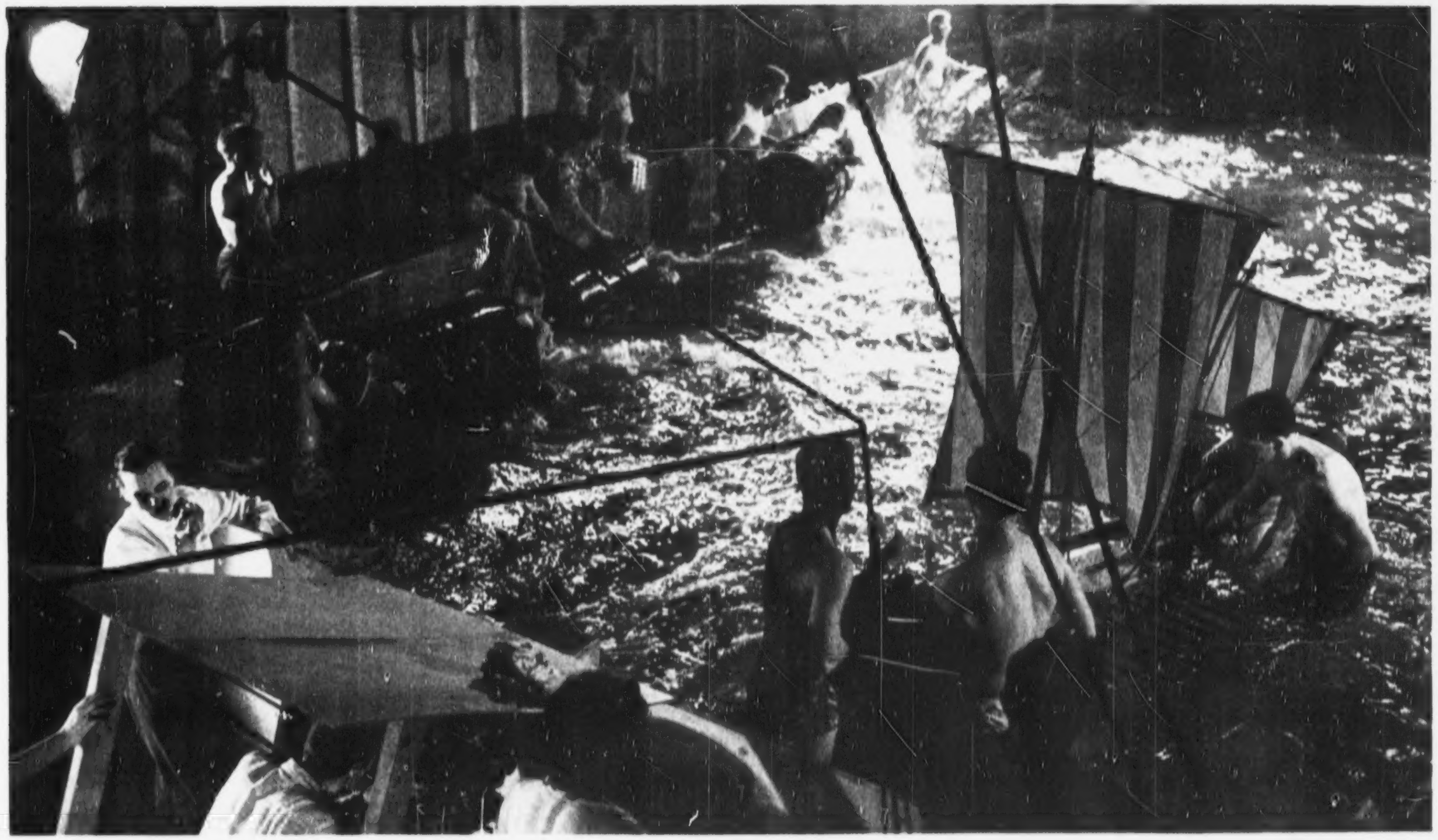
Asked about disposition of any income they might receive, 18 said that it was applied directly to their budget, 13 that it went into a revolving fund, and six that it went into the general university budget. One replied that income was applied to an indebtedness which the department had been allowed to incur from the university reserve funds.

## SATISFACTION WITH THE KIND AND QUALITY OF FILMS MADE

Twenty-three unit heads reported that they were satisfied with the kind or type of film which the unit was called upon to produce. They felt that the variety was great enough during the year to maintain the interest of the staff and that some of the films were very challenging.

Two were "somewhat" satisfied. On the other hand, eight reported dissatisfaction. They felt that the university as a whole had not realized the full scope of production which was possible, and as a result the unit was limited in the kind of film it was called upon to produce.

The rest felt that they were not, or should not, be satisfied as long as there were experimental methods or new formats to be tried. As one put it, "Until we know more about learning, we can't be satisfied with the present educational films. And that means we are going to be dissatisfied for a long, long time."



Bob Jones University - Scenes of the miniature sea scene and set used in the UNUSUAL FILMS production, WINE OF MORNING.

When they were asked what specific kinds of films they felt they should be making, they listed: films with more creative treatment or more significant subjects, experimental and research films, instructional films, films for adult discussion groups, and film clips. One unit, specializing in dramatic films, wanted to make instructional films; three, making instructional films, wanted an opportunity to make some dramatic public relations films -- all of which seems to indicate that the grass is still greener elsewhere.

In response to a question regarding the quality of their production, 11 unit administrators said they were never completely satisfied, but always felt that they should or could have done better. There were 12 who expressed unqualified satisfaction with the quality of production.

With a few exceptions, those units which were completely satisfied with their films were too inexperienced to have established high professional standards. It is to be hoped that added maturity will bring with it a recognition of the possibilities for improvement. Two or three of those who were satisfied with quality are good -- and know it.

## What Is Needed for Improvement

The one thing most needed for improvement was specialized staff; 27 placed this at the head of the list. At most of these units, the staff had grown, or was growing, and people with all-around production ability had been selected. Now, with the increase in special purpose production, they are faced with problems which require highly-trained specialists in fields such as lighting, camera, animation, sound recording, editing, and high-speed photography. It is difficult to find a man who has not only such high professional qualifications, but also the academic background which will allow him to progress up the university salary and rank scale, to be granted tenure, and to assume responsibilities for teaching. In many units, the need for this kind of staff member is pressing.

Also cited as needed for improvement were: additional equipment, eight units; more liberal budget for each picture, 12 units; and more adequate studio space, six units. In addition, many need more space of all kinds -- office, editing, and recording, as well as studio.

## PRODUCING FOR UNIVERSITY DEPARTMENTS

Unit administrators were asked, "When you make a film for another department and at its request, do you charge that department for the work done?"

Only three replied that no charge was made; 33 replied that the other department was charged.[1]

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[1] Ten indicated earlier that they were not required to recover any of their budget. This discrepancy probably means that some of the ten charged the sponsoring department for supplies and out-of-pocket expenses.

However, of the 33, three added that they did not always have to charge the department; sometimes the university administration approved production of the film from the film budget.

Seven said that they did not charge full cost. Some charged for materials and supplies, but not for salaries; others charged for salaries but not for materials and supplies. Six reported that although full cost of production was not charged, overhead was added to some items (such as supplies, out-of-pocket expenses, or salaries) before they were billed to the sponsoring department.

Twenty-six of the 33 responded that they charged the "full" cost of the film to the sponsoring department. However, closer examination revealed that not all used the same criteria for determining "full" cost.

Twenty-one reported charging full cost plus a mark-up to cover overhead. Sixteen reported the amount of overhead charged; the range was from 5% to 100%. Charging of full cost, but without a mark-up for overhead, was reported by five. This variation makes comparison of university costs almost impossible, especially when one unit reported charging overhead "if possible."

TABLE 3

Amount of Overhead Charged by 16 Units

| No. of Units | % |
|---|---|
| 1 | 5 |
| 2 | 10 |
| 5 | 15 |
| 2 | 20 |
| 2 | 25 |
| 2 | 30 |
| 1 | 60 |
| 1 | 100 |

## PRODUCING FOR THE NON-UNIVERSITY SPONSOR

From time to time, the university units have been criticized by commercial film companies for making films for sponsors outside the university. This was thoroughly discussed with the heads of the university units surveyed. Basically, this question is one that is usually answered within the policy of the individual university. There was no unit which could make films indiscriminately for any sponsor, nor could any bid competitively against a commercial company for a film job.

Twenty-nine of the units will make films for sponsors other than university departments; nine will not; the remaining two only make such films under very special circumstances.

Nearly all answered that they could make films only for a non-profit organization or foundation; or, if a film was made for a profit-making organization, the film had to be under the complete control of the university. For example, if a farm equipment manufacturer wanted an agricultural extension film unit to make a film showing the effect of a newly-developed piece of machinery, it would first have to make a grant to the agricultural department which would test the machine under its own controlled experimental conditions, photograph the progress of the experiment, and present the results completely and accurately. The agriculture department would maintain complete control of both the research experiment and the content of the film which reported it.

Units were generally permitted to make films for state and federal government agencies, and for educational, religious, public service, and other non-profit organizations -- provided the films were of an educational nature, and within the general goals of the university. Outside "sponsorship" through a research grant to an academic department or the film unit was acceptable. Some could only make films when there was a special request to the university and with specific approval of either an academic department or university administration. Some reported a definite policy of making "outside" films only when there was no competition with commercial producers.

Units were not permitted to make commercial television or advertising films; non-educational, political, industrial, partisan, and business promotion films; films not related to an academic department; and films not consistent with the philosophy of the university.

In general, most of the films produced for groups outside the university are made because the sponsor wants the educational resources and integrity of the university as much as, or even more than, he wants the production facilities of the university unit -- it is this combination that brings him to the university.

Very little of this kind of business would go to a commercial producer, regardless of his equipment and general competence.

In reality, the university film production group represents very little competition to the active, intelligent, well-equipped, education-oriented commercial producer. It is the research-film combination, or the academic-film combination, that is the source of the university unit's unique contribution to the educational film field. While it is true that the commercial producer could hire the university faculty as consultants, in the kind of production common at the university collaboration between consultant and film-maker is at the convenience of the consultant and may take place over a period of months or even years. This arrangement would be prohibitively expensive and inconvenient for the commercial producer. Moreover, few commercial sponsors can afford to be interested in the specialized subject-matter, low budget, and research-oriented film which promises only a relatively small print sale. This is the type of film which at present makes up the bulk of university production.

## PUBLIC RELATIONS

As a whole, university units are neither public relations nor publicity conscious. Only 12 reported news releases sent to local papers; ten reported articles placed in subject matter journals; 16 reported articles in alumni publications; eight had been written up in feature articles by writers from outside the university. Twenty-one reported information about the unit published through the university's news bureau. These usually added up to two or three articles a year, although one reported 12, one 20, and one 26. Only six reported a total of five or more in any one year.

Clearly, the interests of film production personnel are so concentrated on production, and staff time is so occupied by production, that little attention is given toward publicizing either the films produced or the unit itself, even though the value and importance of such activity is recognized.

For example, all agreed that "premiere" showings of films would be a good public relations device, and 26 held such showings for at least some of their films; but in many cases the audiences were limited to those who worked on the film, staff of the sponsoring agency or department, or members of the general university administration.

A striking exception to the general picture is one university with an extensive and well-organized marketing program which has the publicizing of the product as its prime objective. As many as 400 items of information about its films are placed each year by this organization. It should be noted that this organization is separate from the production organization and that it makes no attempt to publicize the unit, concentrating its efforts on the films produced.

University units would do well to recognize the value of the publication of information about their activities, information which helps build interest and support -- from alumni groups, friends of the university, university trustees, and the university family -- for a comparatively young field with a large potential for growth.

# PLANS FOR EXPANSION

Although most of the university administrators interviewed gave their endorsement to the growth and expansion of the campus film unit, only 16 of the film unit administrators had plans for such development. Of these, only four said that they had definite administrative approval of their plans for expansion; four felt that they had approval of the idea, but still had to sell the budget to administration; and four felt that they had approval of the administration, provided they did not push too fast.

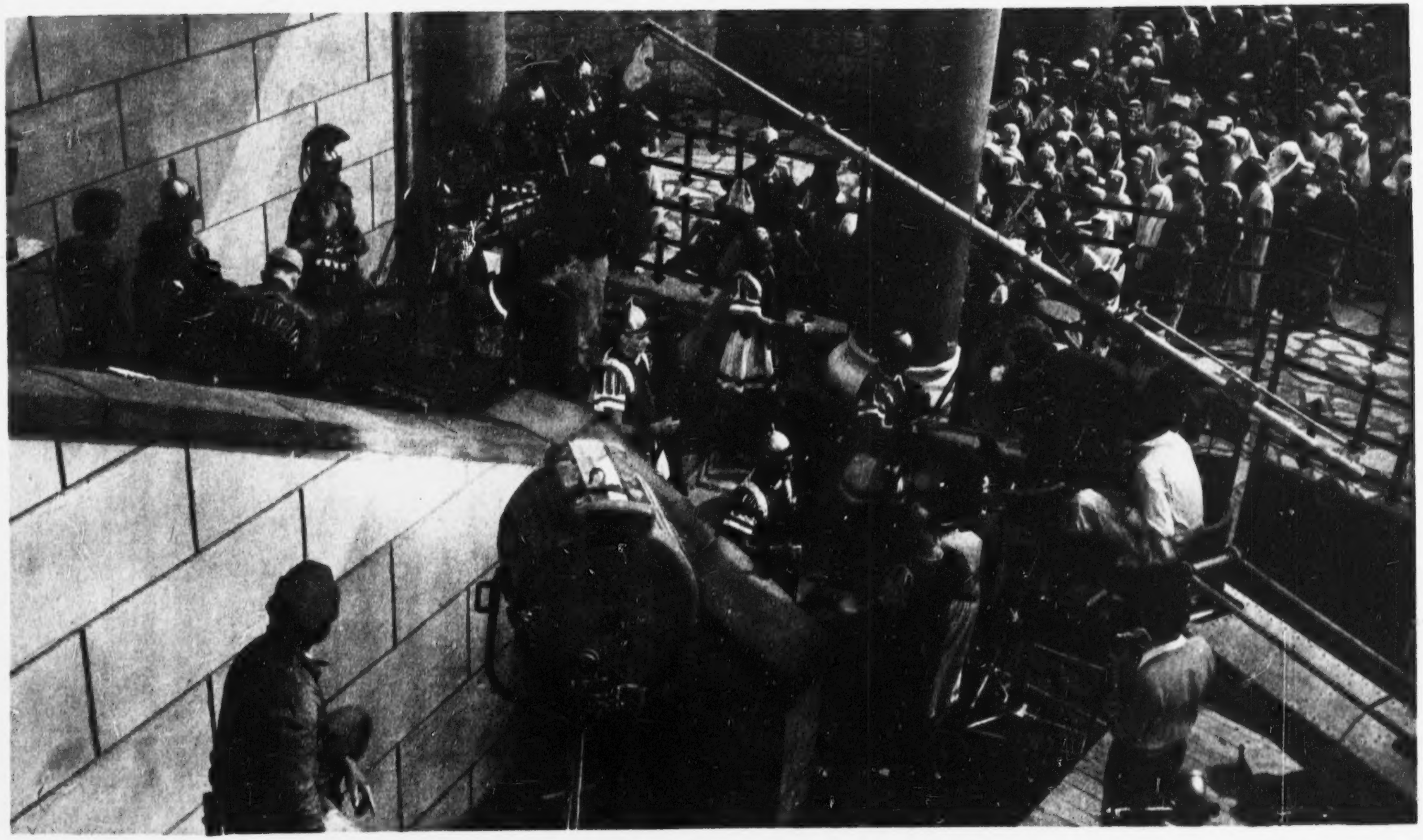
Twenty-one felt that the principal deterrent to growth was lack of funds. This was in agreement with the ranking of deterrents by university administrators. Eleven of the 21 felt that there were funds available on campus, but that the motion picture unit did not have high enough priority to obtain them. Only two felt that their immediate superiors were not in favor of expansion. Four felt that top university administration was not really in favor of expansion and had no plans for it although they gave lip-service to the idea.

Ten unit heads listed an over-all shortage of space on campus as a deterrent to expansion. On many campuses, there is a critical shortage of space, and as a rule classrooms and laboratories have priority on any new space that becomes available. Motion picture production space is generally specialized, and hence expensive in terms of total use.

Thirteen felt that faculty members did not understand the role of the instructional film and that this lack of understanding was a factor holding back the film unit's development; 16 did not feel there was enough lack of understanding to have an adverse effect on growth. It should be remembered that university administrators, as a whole, felt that there was almost no lack of understanding or appreciation of the use of films on the part of the faculty.

The difference between university administration and unit administration evaluation of the factors which deter expansion may be due to the fact that faculty members are more likely to express their real attitudes to a colleague than to the chancellor of the university. It may also be that chancellors are reluctant to report to an outsider that their faculty members are not making use of the newer educational media.

Whatever the reason, film unit administrators as a group felt that a considerable portion of the university faculty is tied to the literary tradition and would not give a hearing or trial to other methods of teaching. They also suggested that the university administrator may be more enthusiastic about motion pictures in discussions with visitors from off-campus than he is when this enthusiasm on his part may be transmuted into staff requests for increased budget appropriations to produce films.



Bob Jones University. Exterior shot on the location set built on the campus for the production "Wine of Morning."

# CHAPTER 3

## EQUIPMENT AND FACILITIES

In the production of a motion picture -- whether its purpose be to communicate factual information, develop a concept, influence attitudes, or record an event -- there are three factors that affect the quality of production: the equipment and facilities available, the budget, and the imagination and skill of the film-maker.

Budget practices and staff qualifications are discussed in other chapters. This chapter will cover equipment and facilities, and certain other information on production and laboratory practices that are related to the use of the equipment.

As recently as ten years ago, shortage of equipment was one of the major problems of most university units. This no longer seems to be true. Nearly all of the units were found to be as well equipped as commercial and industrial units of comparable size. Some, because of the diversity of film work they are called upon to do, were better equipped.

All the university units are adequately equipped to do the type of production they are presently undertaking, and there is evidence that as they are called upon for more special kinds of film footage (time lapse, for example) ways will be found to acquire necessary equipment.

Answers from 40 units were used in this chapter. However, not all units responded to every question, so the number of responses does not always add up to 40.

## CAMERAS AND LENSES

While it may be said that the university group produces entirely in 16mm, eight units reported owning a total of sixteen 35mm cameras. Of these, 12 were Bell and Howell (seven Eyemos and five Standards). A total of 27 lenses for 35mm cameras was reported. These ranged from 20mm to 250mm. Two of the units which used their 35mm camera to copy film strips reported only one lens each, but the others had a relatively good range of lenses. No unit reported using its 35mm camera for regular production. Rather, their main function seemed to be in teaching, to give students some familiarity with 35mm equipment and emphasize that the basic techniques of camera operation are the same for both 16mm and 35mm. One other unit reported that it had about ten 35 mm cameras that were used for museum and demonstration purposes.

The 8mm camera has had even less effect on the units. At the present time, only five units own 8mm cameras and, with the exception of San Jose State College and Stephens College (see Chapter 8), there has been almost no experimentation with the use of 8mm. When this was discussed with the heads of several units, their general reaction was that they were still struggling for more 16mm equipment and did not want to introduce a new element into the battle, even to make experimentation possible. In addition, they had nothing in the way of auxiliary equipment to work with and would have to purchase not only cameras but also editing equipment and projectors. They felt that if 8mm really makes an impact on the educational film field, their 16mm productions can always be reduced to 8mm, and reduction printing seems to be the present trend in laboratory practice. The head of one film unit said, "We can now get really good quality with 16mm, so why switch to 8mm and have to fight the battle for good technical quality all over again?" It would seem that if there is to be experimentation with 8mm production, it will be up to new units with no prior investment in equipment to do it.

## 16mm Cameras, Lenses, and Accessories

The universities are well equipped for production. The 40 universities included in this portion of the survey reported a total of 302 16mm cameras. No unit owned less than two cameras and one unit owned 26; the median number owned was six. (Table 1 shows the distribution of cameras by units.)

## TABLE 1

### Number of Cameras Reported by University Units

| Number of Cameras | Units Owning | Number of Cameras | Units Owning |
|---|---|---|---|
| 2 | 3 | 9 | 1 |
| 3 | 4 | 10 | 2 |
| 4 | 7 | 13 | 3 |
| 5 | 4 | 14 | 1 |
| 6 | 4 | 16 | 2 |
| 7 | 3 | 18 | 1 |
| 8 | 4 | 26 | 1 |

As might be expected, most of the units owning 13 or more cameras were units with teaching functions. Two were not. These two units had been able to acquire a number of cameras at low prices and were holding them in hope of being allowed to start a film training program, which would require cameras for student use.

Table 2 gives the number of cameras by unit and manufacturer. It appears that the Cine Special is still the work horse of most units. The Bell and Howell was the camera most frequently mentioned for student use.

TABLE 2

Cameras in Use at University Units

| Make of Camera | Number in use |
|---|---|
| Arriflex | 24 |
| Auricon | 45 |
| Bell and Howell[1] | 84 |
| Bolex | 37 |
| Eastman Kodak Cine Special | 71 |
| Maurer | 8 |
| Mitchell | 11 |
| Miscellaneous | 24 |

Cameras owned by individual universities is reported in Table 3.

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[1] Of these, 1 was adapted for single frame and 1 for high speed.

Indiana University - Animation Stand

TABLE 3

Cameras In Use at University Units

| University | Arriflex | Auricon | Bell and Howell | Bolex | Cine Special | Maurer | Mitchell | Miscellaneous |
|---|---|---|---|---|---|---|---|---|
| Arizona State University |  | 1 | 3 |  | 2 |  |  |  |
| Arizona, University of |  | 2 | 1 |  | 1 |  |  |  |
| Bob Jones University |  |  |  |  |  | 1 | 1 | 2 K-100 |
| Buffalo, University of |  | 1 | 1 | 2 |  |  |  |  |
| Brigham Young University | 1 |  | 1 |  |  |  | 1 | 1 Acme |
| California, University of (Berkeley) | 1 |  | 1 |  | 3 |  |  |  |
| California, University of (Los Angeles - Visual Communications) | 1 | 1 | 1 | 2 |  |  |  |  |
| Colorado, University of | 1 |  |  |  | 3 |  |  |  |
| Denver, University of | 1 | 1 | 1 | 1 |  |  |  |  |
| Florida State University | 1 | 1 |  |  |  |  | 1 |  |
| Houston, University of |  | 2 | 8 | 7 | 4 | 1 |  | 1 Oxberry<br>3 K-100 |
| Iowa State University | 1 | 1 | 4 |  | 2 |  | 1 |  |
| Iowa, University of |  | 1 | 6 | 3 | 4 | 1 |  | 1 Fairchild |
| Kansas, University of | 1 | 1 | 1 |  | 3 |  |  |  |
| Kentucky, University of |  | 1 | 2 | 1 |  |  | 1 |  |

Cameras in Use at University Units (con't)

| University | Arriflex | Auricon | Bell and Howell | Bolex | Cine Special | Maurer | Mitchell | Miscellaneous |
|---|---|---|---|---|---|---|---|---|
| Miami, University of | 1 | 1 | 4 |  | 1 |  | 1 |  |
| Michigan State University |  | 1 | 3 |  | 2 |  | 1 |  |
| Michigan, University of |  | 1 |  |  | 1 |  |  |  |
| Minnesota, University of |  | 2 |  | 1 | 1 | 1 |  | 1 Fastax |
| Mississippi, University of |  |  | 2 | 1 | 1 |  | 1 |  |
| Missouri, University of | 1 |  | 2 |  |  |  |  |  |
| Montana State College |  | 2 | 2 | 4 |  |  |  |  |
| Nebraska, University of |  | 2 | 5 | 1 | 4 |  |  | 1 Kodak Hi-Speed |
| North Carolina, University of |  |  | 3 | 2 | 2 |  |  |  |
| Ohio State University | 1 | 1 | 5 | 1 | 3 | 1 |  | 2 Revere<br>1 Fastax<br>1 Kodak Hi-Speed |
| Oklahoma, University of |  | 4 | 2 |  | 3 |  | 1 |  |
| Pennsylvania State University | 1 | 2 | 3 | 1 | 5 | 1 |  |  |
| Puerto Rico, University of | 1 |  |  | 1 | 1 |  |  |  |
| Purdue University | 2 | 2 | 1 | 1 | 2 |  |  | 2 Fastax |
| Rennesselaer Polytechnic Institute | 1 |  |  |  | 1 |  |  |  |
| South Dakota State College | 1 | 2 | 4 |  |  |  |  |  |
| Southern California, Univ. of |  | 1 | 7 | 1 | 4 |  | 1 | 1 Revere<br>1 Acme<br>2 K-100 |

## Cameras in Use at University Units (con't)

| University | Arriflex | Auricon | Bell and Howell | Bolex | Cine Special | Maurer | Mitchell | Miscellaneous |
|---|---|---|---|---|---|---|---|---|
| Southern Illinois, Univ. of | 1 | 3 |  |  | 2 |  |  |  |
| Syracuse University |  |  | 8 | 1 | 4 | 1 |  |  |
| Texas, University of | 1 |  |  |  | 1 |  | 1 |  |
| Utah, University of |  |  |  |  | 2 |  |  |  |
| Wayne State University | 1 | 2 |  | 2 | 1 |  |  | 2 Keystone<br>1 Oxberry |
| Wisconsin, University of | 2 | 2 | 1 | 2 | 4 | 1 |  | 1 Fastax |
| Yale University | 2 |  |  | 1 | 1 |  |  |  |
| TOTAL | 24 | 45 | 84 | 37 | 71 | 8 | 11 | 24 |

For the cameras using magazines, a total of 323 magazines were reported. These included:

| | | | | | |
|---|---|---|---|---|---|
| Arriflex | 400′ | 49 | Cine Special | 100′ | 84 |
| | | | | 200′ | 50 |
| Auricon | 400′ | 9 | Maurer | 400′ | 19 |
| | 600′ | 13 | | 1200′ | 3 |
| | 1200′ | 27 | | | |
| B & H | 400' adapted | 26 | Mitchell | 400′ | 22 |
| | | | | 1200′ | 11 |

An attempt was made to find out if the cameramen in the various units had a real preference for certain makes of camera. However, cameras are a very personal matter with cameramen and there was no real general preference indicated, even for the very expensive cameras. There was a tendency for the lighter camera to be preferred for location work -- a natural preference, since in the small unit, the cameraman ordinarily has to carry his own equipment.

The units own a wide array of lenses ranging from 10mm to 300mm in focal length, plus a number of variable focus or zoom lenses. A total of 653 lenses was reported. The smallest number owned by a unit was four fixed focus and one zoom lens. Other units had as many as 30 for teaching and production use. It is not possible to give a wholly accurate tally of lenses by manufacturer and focal length, as some units did not give complete specifications on all lenses. However, Table 4 can be regarded as reasonably accurate as to focal lengths and total numbers.

The lens most frequently specified was the Eastman Kodak Ektar with a total of 229. The units reported 87 Wollensack lenses as the next most frequently owned.

A total of 50 zoom lenses were reported. Of these, 30 were PanCinor and 12 SOM Berthiot.

See Following Page

## TABLE 4

### Lenses in Use at University Units

| Mm. | No. of Lenses | Mm. | No. of Lenses | Mm. | No. of Lenses |
|---|---|---|---|---|---|
| 10 | 11 | 25 | 201 | 75 | 47 |
| 11.5 | 4 | 30 | 1 | 85 | 4 |
| 12.5 | 6 | 35 | 3 | 100 | 25 |
| 13 | 22 | 38 | 2 | 102 | 22 |
| 15 | 69 | 40 | 32 | 125 | 2 |
| 16 | 27 | 50 | 91 | 152 | 18 |
| 17 | 16 | 60 | 1 | 250 | 2 |
| 20 | 3 | 63 | 34 | 300 | 3 |

## TABLE 5

Zoom Lenses in Use at University Units

| Mm. | Number of Lenses |
|---|---|
| 15.5 to 70 | 8 |
| 17.5 to 70 | 26 |
| 20 to 60 | 6 |
| 25 to 100 | 6 |
| 25 to 75 | 2 |
| 17 to 85 | 1 |
| 38 to 150 | 1 |

These lenses are often used in athletic photography where they give the cameraman a quick change from a wide field to cover a kicking situation to a smaller field for line play. They also give cameramen flexibility on studio set or on location. In scientific films, the zoom lens makes it possible to get in closer than would be possible with mechanical movement of the entire camera.

They should not, however, be regarded as an adequate substitute for the dolly in normal production. A dolly is not limited to a "straight ahead'' shot. Further, the dolly shot is characterized by a constantly changing perspective in the scene being photographed which is important to the illusion of depth which motion picture photography strives to maintain.

Many cameramen prefer to own and use their own personal light meter; about two-thirds do so. However, a total of 175 meters owned by units was reported, with no unit having less than two, which makes it possible to check one against the other for accuracy. As was the case with lenses, it is not possible to make a completely accurate tally of the light meters by models. Units reported a total of 81 Norwood-Brockway, 65 Weston, and 29 General Electric meters.

Eighteen of the units use color temperature meters. However, several cameramen expressed dissatisfaction with the difficulty of using color meters, feeling that is was preferrable to check voltage and use only new bulbs when shooting color. Twenty-nine of the units regularly use a volt meter to check voltage, especially when shooting outside their own studio.

## LIGHTS

It seems advisable to report the lighting facilities in terms of total kilowatts of lighting equipment, under three major categories.

Included in the first category are those units which use Colortran lighting, with only a few auxiliary spots and floods. (Group 1 in Table 6.) In the second category are those which have a considerable amount of additional lights, both spots and floods, but with less than 15 KW available in standard voltage spotlights. These units can light one large set or two small sets. (Group 2 in Table 6.) Units in the third category (Group 3 in Table 6) have more than 15 KW of standard spotlights available; some have as much as 60 to 80 KW. These units can handle almost any lighting situation encountered at a university. It would be possible for them to shoot on one large set and at the same time handle two or even more locations.

All the units in both Group 2 and Group 3 had the necessary scoops, flats, and broads to accompany their other lighting, most of them even without their Colotran equipment.

Only two universities did not report Colortran lighting equipment.

*See Following Page*

## TABLE 6

### Lighting Equipment of University Units

Group 1

- Arizona State University
- University of Arizona
- University of Buffalo
- University of California at Los Angeles (Visual Communications)
- University of Colorado
- University of Denver
- Florida State University
- University of Kentucky
- University of Missouri
- Montana State College
- University of North Carolina
- University of Puerto Rico
- University of Utah

Group 2

- University of Iowa
- University of Miami
- The Ohio State University
- Rennselaer Polytechnic Institute
- South Dakota State College
- University of Texas
- University ofWisconsin
- Syracuse University

Group 3

- Bob Jones University
- Brigham Young University
- University of California at Berkeley
- University of Houston
- University of Indiana
- Iowa State University
- University of Kansas
- Michigan State University
- University of Michigan
- University of Minnesota
- University of Mississippi
- University of Nebraska
- University of Oklahoma
- Pennsylvania State University
- Purdue University
- University of Southern California
- University of Southern Illinois
- Wayne State University
- Yale University

Only two universities did not report Colortran lighting equipment. However, no other single item of equipment caused so much controversy among cameramen. They were either wholeheartedly in favor of using it or unalterably opposed to it. It seems odd that there should be such a complete division of opinion. No reason other than "we like it" or "we don't like it"could be discovered.

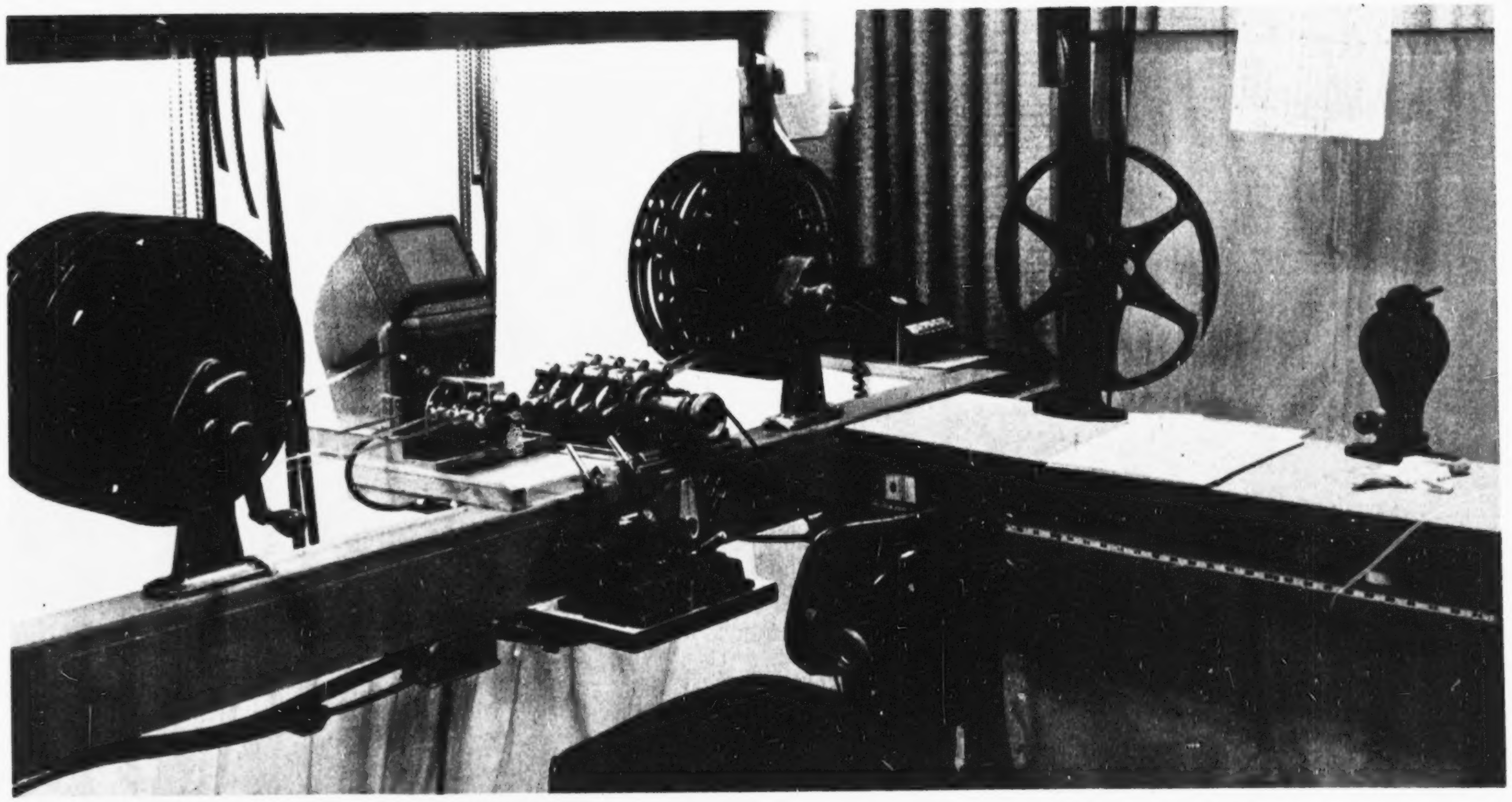
It should be remembered that lights, cameras, and sound equipment can be rented by any producer. Some of the university units regularly rent for short periods equipment whose outright purchase they cannot justify. (Some commercial producers make it a practice to rent lights whenever they go on location, because they consider it more economical to rent them than to transport them for any distance.)

## EDITING

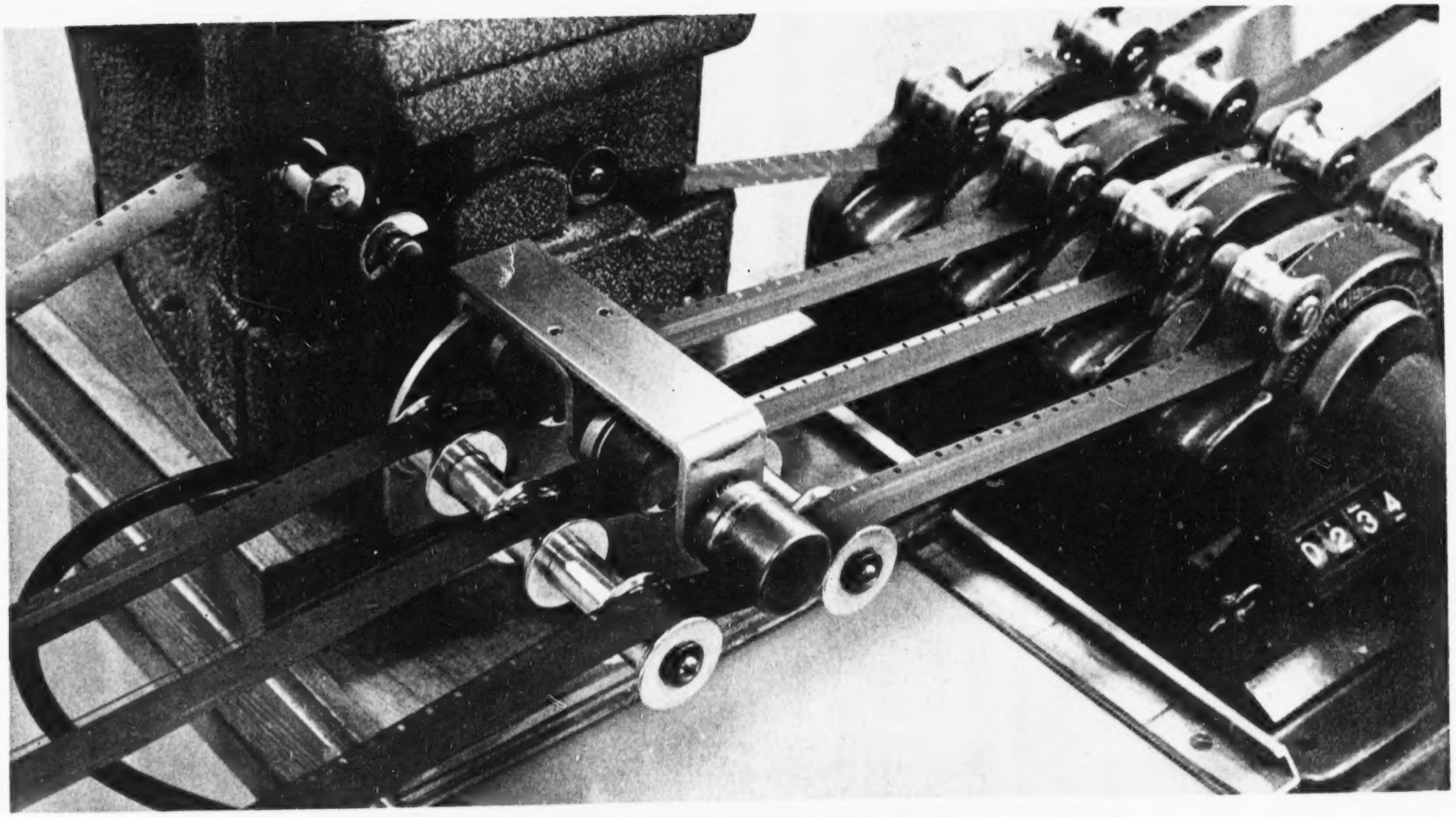
The principal items of equipment necessary for editing are Moviolas, viewers, splicers, synchronizers, footage counters, and sound readers, along with adequate space in which to work.

Thirty-six units reported having one or more Moviolas with a total of 57. Of these 20 were picture only and 37 were picture and sound. Ten had multiple sound heads in various combinations.

Thirty-seven units reported using viewers for editing, with 28 considering them satisfactory. Nine of these, however, qualified by adding "for some



An Unusual Editing Bench - Developed at Brigham Young University Motion Picture Unit. Three Synchronous Sound heads and one picture head.



Brigham Young University - Viewer with synchronized sound readers.

films" or "normally." Twelve units did not consider viewers adequate and two never used them, while 10 used them for rough cutting and the Moviola for final cutting.

A total of 125 viewers were reported. Of these, 26 were Craig, 17 Bell and Howell, and nine S.O.S. Makes of the other viewers were not specified. Some units had added magnetic sound readers to their viewers and by using this equipment in combination with a synchronizer provided a picture-sound editing device that gave very satisfactory results. Some of the units which owned Moviolas were also using this arrangement because of its simplicity and ease of use.

A total of 181 splicers was reported. Of these, 79 were Bell and Howell hot-splicers. There were also many Griswold splicers reported, but these seemed to be primarily used for splicing workprint, or by students.

A total of 69 footage counters and 102 synchronizers were reported, with Moviola and Neumade in the majority.

There were 148 separate editing set-ups, plus 74 reserved solely for student use. There were five units with complete 35mm editing facilities.

One of the major problems in handling film particularly original or negative, is the need for keeping the film, and the places where it is stored and handled, clean and free of dust. Twenty-two units had air-conditioned editing rooms, with 12 reporting some form of dust control, usually through a filter on the air-conditioning system. Three more stated that they were installing air-conditioning and dust-control during the coming year. All units observed the routine precaution of using editing gloves when handling original and negative.

All units reported that they do their own picture editing and 38 that they do their own sound editing. Two units regularly had sound editing done by a commercial lab.

Workprint was generally used in editing. Thirteen units reported that back and white workprints were ordered from color camera footage; 14 ordered color workprints; the rest used either black and white or color, depending on the nature of the film and the budget available.

Timed workprint was always ordered by three units, untimed by 20. The rest ordered either timed or untimed, again depending on the nature of the film and the budget available.

Nearly all units used edge-numbered workprints. Three units had their own edge-numbering machines.

Thirty-four of the units regularly conformed original, four did so occasionally, and two secured this service from a commercial film lab. All but two units used A and B rolls for printing, using as a guide the specifications prepared by the Association of Cinema Laboratories or by the particular laboratory with which they work.

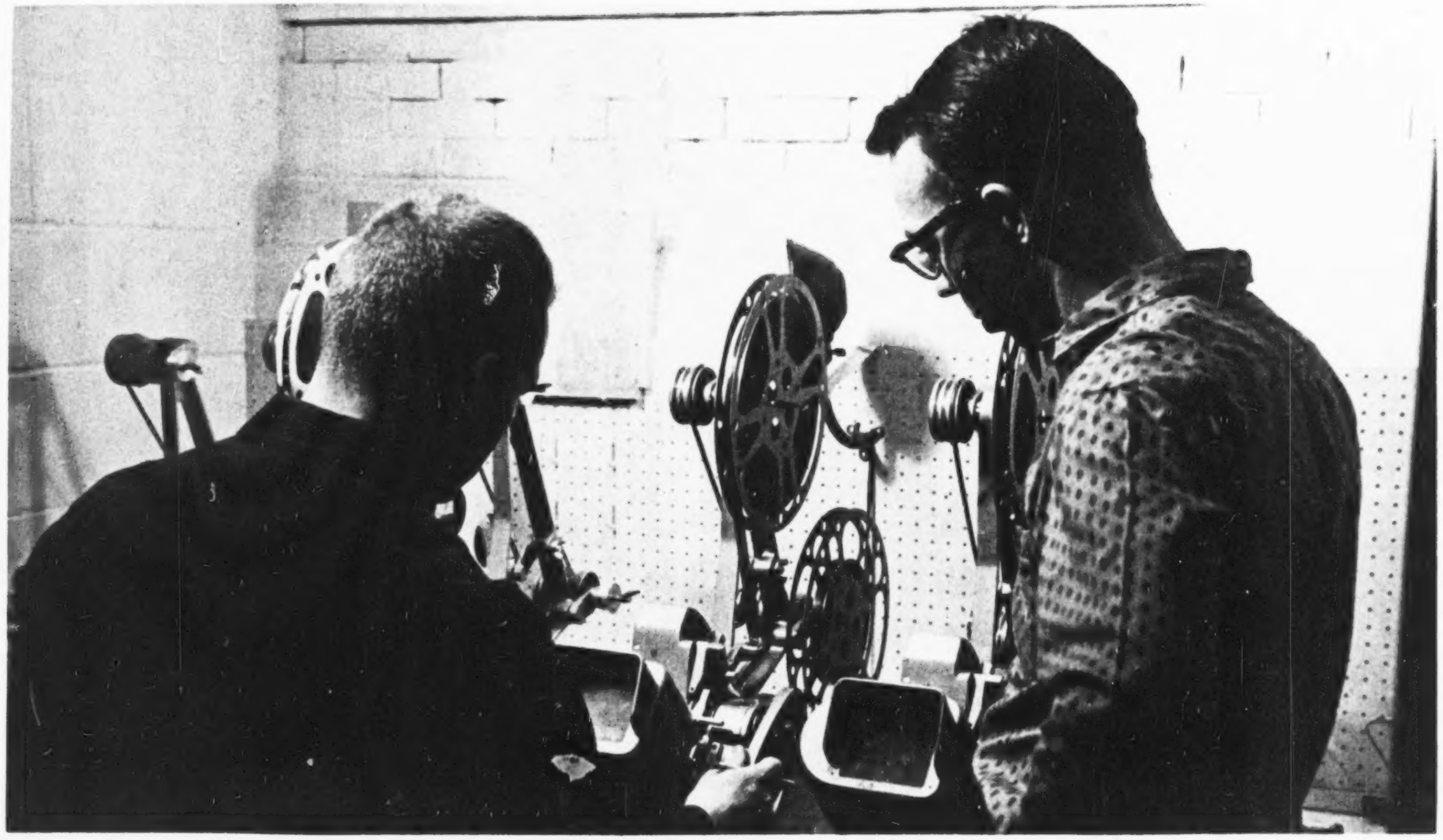
The units obtained their optical effects through the use of either traveling mattes or A&B rolls, as is standard practice in the commercial motion picture industry.

While many of the units edited their narration and dialogue sound tracks using the original magnetic, nine commonly re-recorded to optical and used the optical in editing, and 19 made a magnetic workprint or protection print before they began to edit. Thus, 28 of the units protected their original sound recording in case something went wrong during editing.

## SOUND RECORDING

Before the advent of magnetic film equipment for sound recording, most universities obtained voice, music, and effects tracks from commercial motion picture laboratories with production service departments. This limited most units to voice-over narration.

When 16mm magnetic film recorders were introduced, sound recording was made practical for the units themselves. For the first time, units were able to do their own recording and mixing of sync



State University of Iowa. Editing a multicam show, using
a Moviola with two sound heads and three picture heads.

sound and music. The greatest single advantage offered by magnetic recording was that it was possible to play-back the sound for an immediate check of its quality--to listen at once to the results of recording and mixing, and re-do it if it proved unsatisfactory. With optical, it had been necessary to wait at least several days to find out the results; and then it was often too late to re-do a track that was found to be unsatisfactory.

Every university surveyed, with the exception of two which regularly rent recording facilities as needed, had some type of recording equipment.

Table 7 reports the various types and makes of recorders in use at the various universities. Not all units owning Auricon cameras specified that they were adapted to single system recording. However, as all of these can be adapted, they are included in the listing of recording equipment, and a check of the camera list in Table 3 will show how many Auricons are owned by various units.

TABLE 7

Sound Recording Equipment

| University | Auricon | Optical | Magnetic Film | 1/4" Magnetic Tape |
|---|---|---|---|---|
| Arizona State Univ. | X | | Magnasync | |
| Arizona, Univ. of | X | | Magnasyc | Magnecorder (2)<br>Wollensack |
| Bob Jones Univ. | | | Stancil Hoffman(3) | |
| Buffalo, Univ. of | X | | Stancil Hoffman | Ampex |
| Brigham Young Univ. | | | Stancil Hoffman(5)<br>Magnasync | Concertone |
| California, Univ. of (Berkeley) | | | Magnasync | |
| California, Univ. of (L.A., Visual Comm.) | X | | Magnasync | |
| Colorado, Univ. of | | | Magnasync | Ampex |
| Denver, Univ. of | X | Rents | Rents | |
| Florida State Univ. | X | | Magnasync | |
| Houston, Univ. of | X | | Magnasync(3) | Topak Custom<br>Magnecorder* |
| Indiana, Univ. of | X | | Reeves(3)<br>Stancil Hoffman** | |
| Iowa State Univ. | X | Maurer | Stancil Hoffman(2)<br>Magnasync | Magnecorder |
| Iowa, Univ. of | X | Maurer | Magnasync(3) | |
| Kansas, Univ. of | X | | Magnasync | Magnecorder*<br>Magnalite<br>Wollensack(5) |
| Kentucky, Univ. of | X | | Magnasync | |

* Sync attachment

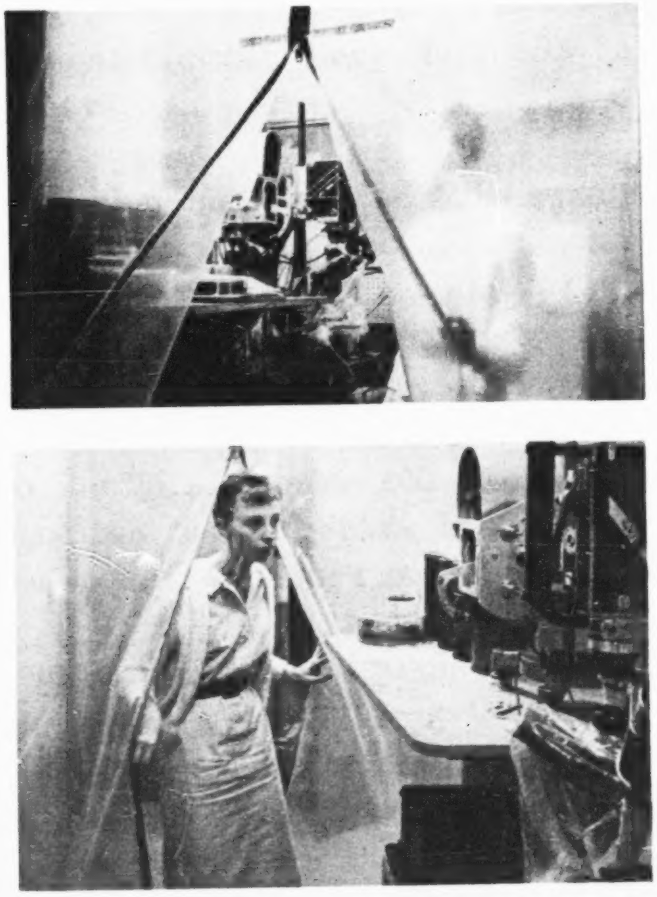
**17 1/2 mm

Table 7, Sound Recording Equipment (con't)

| University | Auricon | Optical | Magnetic Film | 1/4" Magnetic Tape |
|---|---|---|---|---|
| Miami, Univ. of | X | Maurer | Stancil Hoffman<br>Hallen | Presto<br>Ampex<br>Magnecorder |
| Michigan State Univ. | X |  | Stancil Hoffman<br>Kinevox | Ampex(2) |
| Michigan, Univ. of | X |  | Stancil Hoffman | Ampex(2) |
| Minnesota, Univ. of | X |  | Stancil Hoffman(2) | Ampex |
| Mississippi, Univ. of |  |  | Magnasync |  |
| Missouri, Univ. of |  |  | Magnasync | Apex |
| Montana State College | X |  | Stancil Hoffman(2)<br>Hallen | Ampex<br>Revere(2) |
| Nebraska, Univ. of | X |  | Stancil Hoffman<br>Magnasync |  |
| North Carolina, Univ. of |  |  | Hallen |  |
| Ohio State Univ. | X | Maurer | Magnasync<br>Kinevox** |  |
| Oklahoma, Univ. of | X |  | Magnasync(2) | Magnecorder(4) |
| Penn. State Univ. | X | Maurer | Stancil Hoffman<br>Magnasync | Magnecorder<br>Apex |
| Puerto Rico, Univ. of |  |  | Stancil Hoffman | Magnecorder |
| Purdue Univ. | X | Maurer | Stancil Hoffman(3) | Ampex |
| Renesselaer Polytech. |  |  | Stancil Hoffman | Crown Broadcaster<br>Wollensack |
| South Dakota State College | X |  | Magnasync | Magnecorder(2) |
| Southern Calif., Univ. of | X | Maurer | Stancil Hoffman(5)<br>Magnasync | Ampex<br>Stancil Hoffman |
| Southern Illinois, Univ. of | X |  | Magnasync | Ampex*<br>Magnecorder |
| Syracuse Univ. |  |  | Magnasync | Wollensack<br>Crown |

Table 7, Sound Recording Equipment (con't)

| University | Auricon | Optical | Magnetic Film | 1/4" Magnetic Tape |
|---|---|---|---|---|
| Texas, Univ. of | | | Stancil Hoffman<br>Magnasync | Magnecorder |
| Utah, Univ. of | | Rents | Rents | |
| Wayne State Univ. | X | | Stancil Hoffman**<br>Stancil Hoffman | Stancil Hoffman*<br>Ampex |
| Wisconsin, Univ. of | X | | Magnasync(3) | |
| Yale Univ. | | | Magnasync | Wollensack<br>Crown |



State University of Iowa. Plastic Tent used for Dust and humidity control for a time-lapse set-up.

Then number of channels that could be mixed ranged from two to ten. The majority (eighteen units) could mix either three or four channels.

The units reported a total of 191 microphones, with RCA the most popular with 63. A total of 38 Electro-voice and 27 Shure microphones were reported.

The units had 46 microphone booms. The largest number of one make was Mole Richardson with eight.

Thirty-three units had turn-tables used for music or mixing music. The most popular turn-table was the Presto with 10, followed by the Rek-o-cut with nine. However, eight of the units reporting turn-tables did not specify make.

Only three units did not own a blimp. Of these, one was a new unit which had not had occasion to use one; the other two rented a blimp when it was needed.

The rest of the units owned a total of 58 blimps. Included in these were 17 self-blimped Auricons, 12 Arriflex, 10 Mitchell, 6 Maurer, 4 "home-made" blimps for use with the Maurer, and 9 of various makes that were used with the Cine Special.

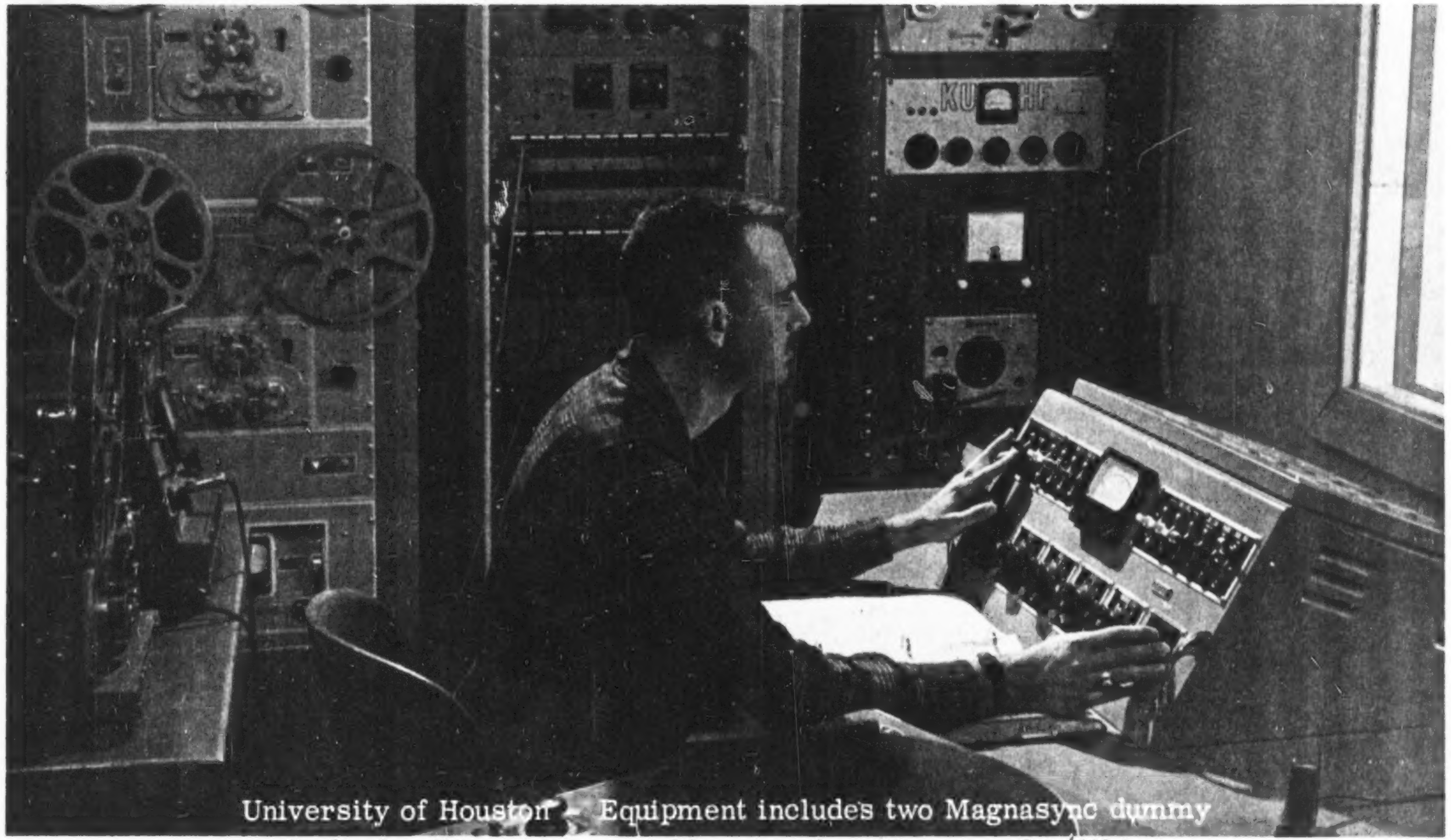
The units reported owning 42 synchronous projectors. Eleven of these were Bell and Howell. For synchronizing their tracks, most depended upon mechanical coupling, although 11 used Rangertone or a similar method of pulse generation to determine sync.

Eight sometimes recorded directly on optical, and 38 used magnetic film with 23 using 1/4 inch tape at times for music background or sound effects. All were able to mix through their consoles and dummys.

For film music, 30 units owned music libraries; 15 of these were on records, and three on tape, while 12 indicated that they had both record and tape libraries. One unit had four music libraries and two had three. The rest had either one or two.

The most-used commercial music library was Langlois with 12. Boosey and Hawks and Chappel were each used by seven units. Several units indicated that they occasionally had a commercial film lab edit and mix music for them, and 24 indicated that they usually bought music and edited their own tracks.

Many of the universities have active music schools, and it was quite common for the film units at these universities to have special music composed for certain films. Twenty-nine units indicated that they have had special musical scores composed. Campus musical groups were frequently used to perform these special scores.



University of Houston – Equipment includes two Magnasync dummy playbacks, Magnasync portable recorder, Magnacord 1/4'' tape with Rangertone playback, Gates turntable and Gates Consolette.

In addition to the music libraries, 21 institutions had sound effects libraries. A few of these had been collected or produced by the unit's staff on magnetic tape. However, most of the units purchased a basic library and augmented it from time to time with effects made or bought for a particular film.

In the area of sound recording, all units were well-equipped with their own equipment, or had good equipment available by rental, and could handle most of the recording problems they normally encountered. Some units had equipment that was in advance of staff skill, and consequently did not utilize their equipment to its fullest capacity. Although magnetic recorders have brought recording within the capacity of the film unit, good sound quality is still dependent on a skilled soundman -- one who knows how to build a track comparable in quality and film-sense to the photographed image.

## ANIMATION

Twenty units, 50% of the units making up this portion of the survey, reported owning animation stands. Of these, nine were commercially built, and 11 "home-made" or built in the university shops to the unit's specifications. Three others have done some animation by "make-do" set-ups.

Of the commercially built stands, four were Oxberry, two were Acme, and one was a Richardson-Bocolds. No make was specified for the other two.

Some of the custom built equipment was very elaborate, equivalent to the commercial stands available.

Animation footage produced by the units has increased 350% in the last year, from 3,530 feet in 1958-59 (11 units reporting) to 12,625 feet in 1959-60 (18 units reporting).

## STUDIO SPACE

Typically, the shooting done by a university unit is on location. Only 12 units shot in the studio 50% or more of the time, and only three used their studio 90% of the time, while 10 units indicated that 90% of their shooting was on location. This is partly due to the fact that much of the film work is related to academic activities which can be more easily and realistically photographed in the real setting. However,there are a few units that have unusually fine studio facilities and shoot a major portion of their footage in the studio.

Square footage of studio space was divided into three categories: up to 1,000 feet; 1,000-1,500 feet; and more than 1,500 feet. Table 8 gives the university units by square foot of studio space available.[1]

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[1] The following universities either borrow or rent studio space: University of Texas, Arizona State University, University of Arizona, University of Colorado, University of Denver, and University of California at Berkley.

In addition, 31 of the universities had sound-proof recording studios or booths, ranging from a 5x5 booth for the recording of narration to a 22x30 sound recording studio.

The studios had from 200 to 2400 amperes of electrical current available, with 400 amperes the median. Nearly all the studios provided for the use of ceiling or overhead lights, and in several cases the lighting could be controlled from a central console. Some of these studios had been converted from space intended for some other purpose. Eight of the units felt that the acoustics were so poor that the studio could not be used for recording synchronous sound.

Seven units were able to use rear projection in the studio to extend the range of their production capacity. There were only eight units which reported separate facilities for make-up; while most of the units use make-up, few had special rooms set aside for it.

## TABLE 8

### Studio Space Available at Units

Up to 1,000 square feet

- University of Missouri
- University of Nebraska
- University of Puerto Rico
- Purdue University
- University of Utah
- University of Wisconsin
- University of California (Los Angeles)
- University of Iowa
- Iowa State University*
- Michigan State University

1,000 - 1,500 square feet

- Montana State College
- University of North Carolina
- Ohio State University*
- University of Oklahoma*
- Pennsylvania State University
- South Dakota State College
- University of Southern California
- Wayne State University
- Yale University
- Syracuse University
- University of Buffalo
- University of Michigan

More than 1,500 square feet

- University of Mississippi
- Renesselaer Polytechnic Institute
- Bob Jones University
- Brigham Young University
- Florida State University
- University of Houston
- Indiana University
- University of Kansas
- University of Kentucky
- University of Miami
- University of Minnesota*

*Has an additional, smaller studio.

## PROCESSING AND PRINTING LABORATORIES

All of the processing and printing done by the universities is 16mm; none is at present handling 35mm in its laboratories, although six can release films in 8mm if called upon to do so.

Fourteen units reported operating a laboratory. All had facilities for processing and printing black and white. Two, the University of Houston and the University of Kentucky, reported all of their processing to be reversal; the Ohio State University lab processes both reversal and negative-positive; the rest use negative-positive processing. Although some indicated that they made release prints from a duplicate negative, others used a master positive, and some used either, depending upon the characteristics of the original and the type of release prints desired. None of the university laboratories process color, although three (Iowa State University, the University of Miami, and the University of Southern California) print some of their own color and have the processing done at a commercial laboratory.

Table 9 shows the laboratory equipment reported by the university unit.

All of the units with lab facilities did printing and processing for other campus departments which used motion pictures. In one case, the athletic department had its own lab, entirely separate from that of the film unit.

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## TABLE 9

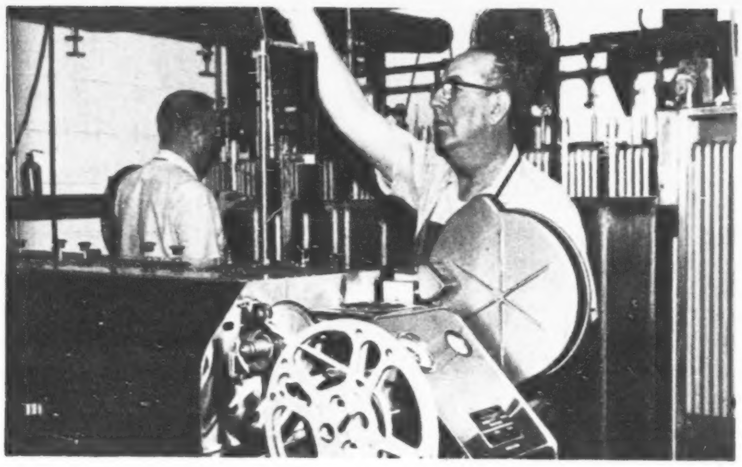
## Laboratory Equipment

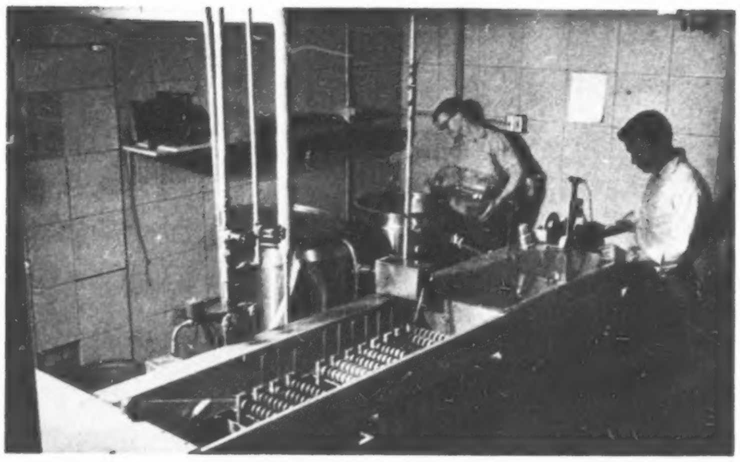
| University | Processor | Printer |
|---|---|---|
| Buffalo, University of | Bridgamatic, Model RA | Tel-Amatic, Model 1545; Model 1541 B Fader |
| Houston, University of | Houston Fearless, 11B | Bell and Howell, Model JA |
| Iowa, University of | EDL DM-7, negative-positive;<br>EDL DM-8, positive;<br>Filmline R-15 TC | Bell and Howell, Model J; Peterson sound head<br>Bell and Howell, Model JM, Peterson fader |
| Iowa State University | Houston 22B, used negative only;<br>EDL, used positive only | Bell and Howell, Model J, Peterson sound head, Peterson fader |
| Kentucky, University of | Houston Fearless Filmline | Bell and Howell, Model J |
| Miami, University of | Houston Labmaster, negative-positive<br>Custom, used positive only | Bell and Howell, Model JA, Par fader, Peterson sound head |
| Minnesota, University of | Houston, Model 22, negative;<br>Houston Labmaster, positive | Bell and Howell, Model JA, sound head |
| Montana State College | Houston 8-28 | Tel-Amatic |
| Nebraska, University of | Fonda Continuous, negative-positive | Bell and Howell, Model J |
| Ohio State University | Houston Labmaster | Bell and Howell, Model J |
| Southern California, Univ. of | Cinema Arts and Crafts Custom-built, negative-positive | 2 Bell and Howell, Model J, modified |
| South Dakota State College | Houston Fearless K-1A | Tel-Amatic |
| Texas, University of | Houston Fearless Filmline;<br>TV Special 3980 | Uhler continuous |
| Syracuse University | Houston Fearless K-1A | Tel-Amatic, Model 1545 |

Seven of the units reported the amount of printing stock used by their lab, and this information is presented in Table 10. While these seven are 50% of the units with lab facilities, it is not justifiable to say that the total footage used by the 14 would be twice the total footage reported by the seven as there is no accurate way to assess comparative volume.

The operation of a laboratory did not seem to depend upon the size of the unit, nor upon the amount of work it did. Some large and some small units had labs; some large and some small used commercial labs. There were many factors (such as location, ease of transportation to and from a commercial lab, need for rapid processing of footage) which influenced the unit's decision to handle its own printing and processing. An important factor seemed to be the experience of the unit administrator with labs. Some frankly stated that running a lab was too much of a headache for the advantages to be gained. Those who operated labs emphasized that it required considerable skill, experience, and practice, plus infinite attention to detail and control procedures. Some reported a lengthy shakedown period, during which the lab did not function either smoothly or efficiently.

It is essential that a competent lab technician be added to the staff if a lab is to be operated. Special training and experience are necessary, as well





1-2. Iowa State University

3. State University of Iowa. EDL positive processor in use.

as interest in this type of operation. No cameraman or director can adequately perform this specialized, highly technical job in addition to other duties, even if he should have the requisite interest and ability.

This is one phase of production which should be entered into only after the unit has carefully studied its own objectives, its staffing pattern, the actual volume of service the campus will require, and the problems of laboratory operation.

See Following Page

# TABLE 10

## Printing Stock Used by Seven Units

| Manufacturer | Number | Description | 1959-60 | 1958-59 | 1957-58 |
|---|---|---|---|---|---|
| Eastman | 7375 | Sound recording | 130,816 | 123,812 | 100,310 |
| Eastman | 7302 | Fine grain positive release | 2,577,688 | 2,479,800 | 1,863,800 |
| Eastman | 7234 | Fine grain duplicate negative | 4,000 | 30,000 | 10,000 |
| Eastman | 7504 | B/W Reversal | 108,492 | 163,860 | 97,465 |
| Eastman | 5269 | Kodachrome duplicate | 124,870** | 100,000 | 81,400 |
| Eastman | 7374 | TV recording | 50,000 | 50,000 | 30,000 |
| Gevaert | 561 | Positive release | -- | 10,000 | -- |
| *Dupont | 930, 931 | B/W Positive release | 15,500 | 20,000 | 30,000 |
| Dupont | 802 | Sound recording | 1,200 | 1,200 | -- |
| Ansco | 238 | B/W Reversal release | 3,000 | -- | -- |
| * Combined total reported | | | 3,015,566 | 2,978,672 | 2,212,975 |

**Nearly all university labs have their color printing done by commercial laboratories. None of this footage appears hers. The 124,870 feet was reported by the three universities which do their own printing and then send the film in to a commercial laboratory for processing.

## OTHER ACCESSORIES

Scattered throughout the inventory sheets were many small items which were not expensive, but their absence would indicate a lack of planning or a lack of knowledge of the finer points of production techniques. From these were selected 32 items that indicate some sophistication in the purchase of equipment. These were organized into two groups.

Group 1: reflectors, butterfly frames, scrims, barn-doors, flags, and other lighting accessories; incandescent and arc filters; voltmeters; extension tubes; and various types of camera filters (including color, haze, and neutral density).

Group 2: extension tubes, booster lights, dimmer equipment, color temperature meters, matte boxes, view finders corrected for special purposes, and follow-focus devices.

Data for each unit was collated on a single page to make it possible to check whether any had overlooked this kind of equipment. None had. Even the relatively small units had a respectable amount of such accessories; the older, more established units had a wealth of them. On-the-scene observation during the personal visits to the units revealed that items appropriate to a particular production situation were in use as needed.

Eight of the units owned generators to take on location for auxiliary lights or for fill lighting for shooting out-of-doors.

The units were especially well-equipped with tripods, reporting 182 regular tripods of which 67 would handle blimped cameras and 24 had gyroscope or similar type heads that assist in smooth panning. (Also reported were 31 baby tripods and 53 high-hats. It is possible that some of these were included in the total number of tripods reported by the unit.)

Nearly all of the units had some type of dolly. A total of 42 were reported. Some were simple tripod-type while others were of the more elaborate type used to carry both a cameraman and an assistant cameraman. A few units have dollys with cranes or lifts (two with hydraulic and eight with mechanical), or "crab" dollys.

## AUXILIARY DEPARTMENTS

The university production unit has one unique resource. All the array of staff talent and physical facilities that are a necessary part of a university are available to it. It can call upon faculty members to serve as technical advisors and educational consultants. The carpentry and machine shops, repair and maintenance services are available to the film unit just as they are to any other university department. The skills and know-how of academic departments can be used to contribute to the making of a film. The drama department can be called upon for help in make-up, costuming, set design, and acting. The art department can supply designs and art work for titles and other graphics. The music department can furnish composers and performers of musical scores. Scientific equipment which may be needed for production purposes can be secured right on campus, along with people who know how to operate it.

Often the academic departments make a major contribution to production by bringing together the film staff and the subject matter expert who is interested in relating his own subject matter field to that of cinematography. This can result in the production of significant films in an academic area where there may be a dearth of filmic material for record and teaching purposes. It may also result in the recruitment of these subject matter specialists into the film production field.

There are a number of auxiliary services which the units must be able to obtain -- art work, still photographs, sets, equipment repair. Unit administrators were asked whether the unit had such departments attached or if such services were available on campus. Usable responses are reported in Table 11. Other units either did the work themselves or obtained it from free-lance or commercial sources.

## TABLE 11

## Auxiliary Departments Servicing Film Production

| Department | Attached to Unit | Available on Campus |
|---|---|---|
| Art | 2 | 34 |
| Still Photography | 12 | 24 |
| Set Construction | 6 | 21 |
| Equipment Repair | 5 | 15 |

## Art Department

Two film units reported art departments attached and primarily concerned with preparing graphics (titles, animation, brochures, etc.) for films.

Nineteen film units were a part of a larger department (audio-visual, radio-television, extension, etc.) which had an art and graphics service either for the department or for the entire campus.

Where there were art departments on campus, but separate from the film unit, their services were still available to the film unit through inter-department requisition. Since both were in the university family, the fact that they were separate was not a handicap. The art staff took an interest in the film unit's problems and projects and gave generously of its time in the pre-planning, careful execution, and revision that is such an essential part of successful film making.

Art departments varied all the way from a one-man department to a well-equipped visual presentation department with five or six full-time staff people capable of almost any type of illustration that might be needed.

Two units reported use of free-lance artists, either local commercial artists or members of the faculty working on their own time.

## Still Photography

University administration seemed to see more relationship between motion pictures and still photography than between motion pictures and other auxiliary services, for there were 12 units which reported having a still photographer, or photographers, and complete dark-room facilities as a part of the unit. Some of the still photographers also acted as motion picture cameramen when additional help was needed on a large production.

There were 24 units which had still photographic departments available to them. Two reported that their own staff did whatever still work they needed.

Photographic departments ranged from one all-around photographer with basic equipment and dark-room facilities to large departments handling thousands of prints, both black and white and color, each month.

## Set Construction

Set construction was a somewhat different matter. Some of the units did not use sets as such, but did their filming on location on the campus, in homes, and in near-by schools. The limited amount of studio space generally available restricted the units in their use of sets.

Only six units reported a department that could be properly labeled a set construction department.

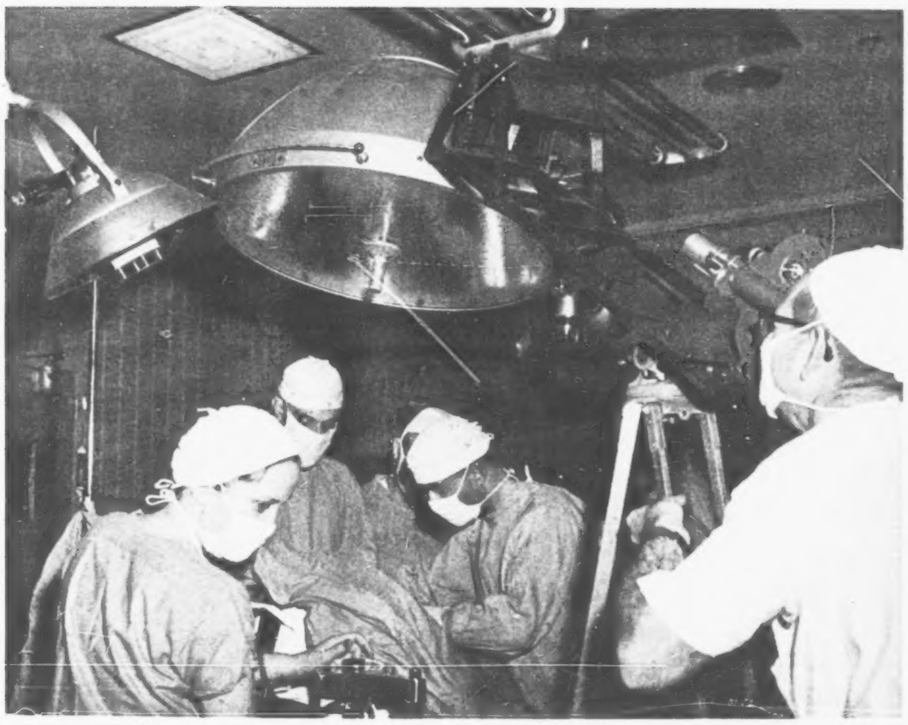
However, 21 said that such work was available to them through the drama department or the university carpentry shop. For the rest, set construction was a do-it-yourself project. When a set was needed, the production staff built it.

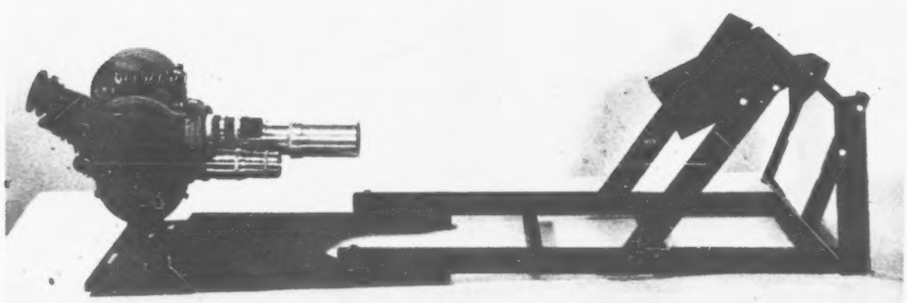
## Equipment Repair

Five units reported equipment repair departments attached to the unit, and 11 said that some repair services were available on campus. In addition, there were four universities that had so organized the repair of scientific, sound, television, motion picture, and audio-visual equipment that all except the most specialized repair could be done right on campus. However, all of the units stressed the fact that when something in the nature of a major disaster happened to a camera or sound recorder, they sent it back to the manufacturer for repair.

It is safe to say that, with the exception of the four universities which have centralized and extensive repair service, two-thirds of the units did most of their own minor repairs, cleaning, and general maintenance of equipment, but on complex repair or complete overhauls, they depended on the manufacturer or his service representative.

University facilities were not used only for repair, but also for adapting or even building equipment to do a specialized job. There were "homemade" devices to allow shooting around corners, animation stands, time lapse installations -- and-





University of Missouri -
Overhead device for photographing surgery.

while they might not be beautiful to behold, they were doing a more than adequate job, sometimes at a fraction of the cost of a manufactured piece of equipment. Throughout the university it is common to find items of equipment needed to do a particular job being made by staff using the basic facilities provided by the university.

The campus-built custom-made piece of equipment is not always an "inexpensive" piece of equipment. One unit administrator felt that the animation stand that had been built for him on campus had probably cost more than a manufactured stand, particularly if staff time were figured into the cost. Additional work was needed, and the stand would still have some limitations that would be a handicap in producing animation. Under such circumstances, purchase of a commercial stand would be more economical.

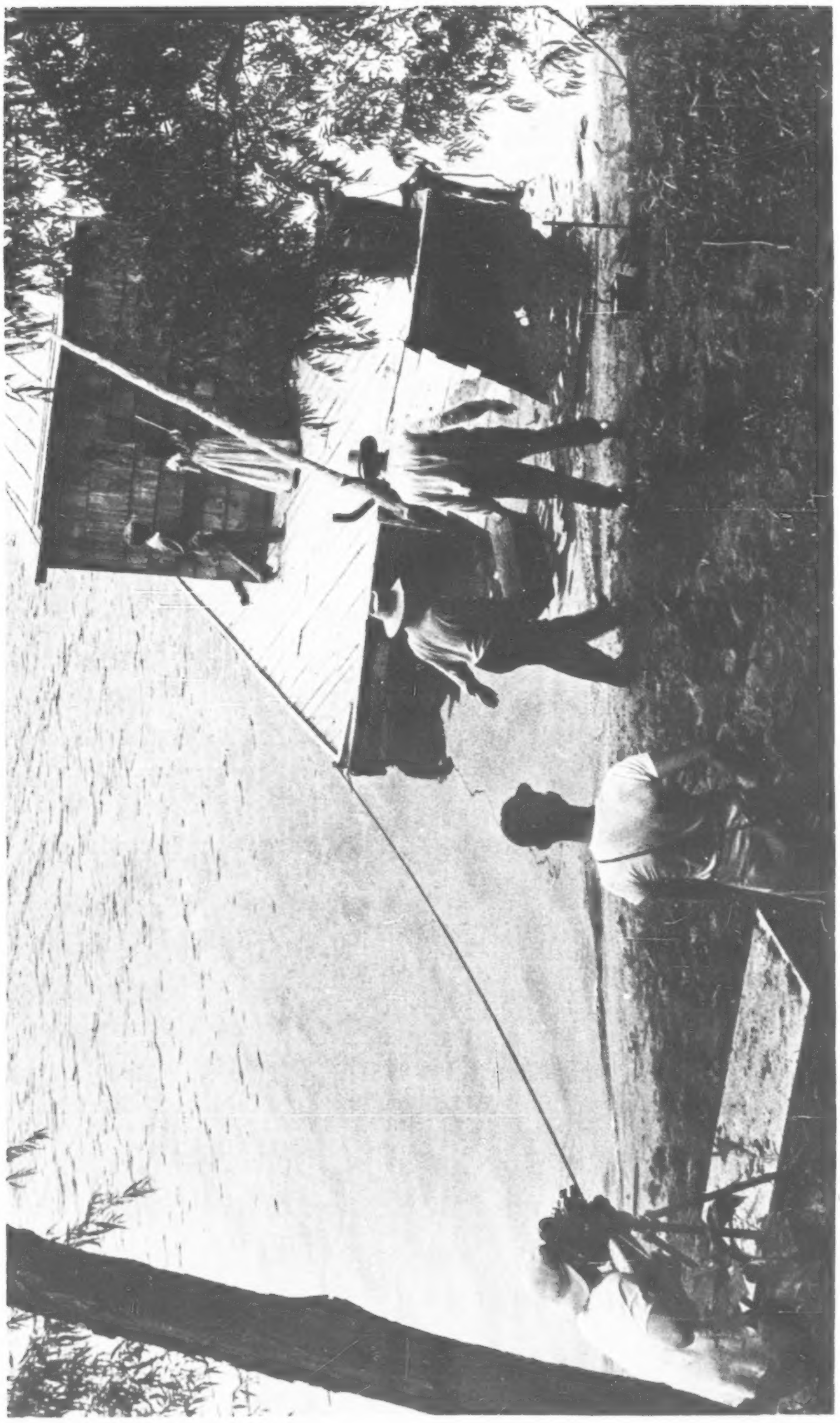
## OBTAINING SPECIAL ITEMS OF EQUIPMENT

Units which need a specialized piece of equipment for a short period of time, or for only one film, would do well to consider renting it rather than buying it outright. The film unit head should consider how much the equipment will be used, over a long period of time, before making the decision to purchase it. Although rental rates may seem high, an expensive piece of equipment lying idle is false economy. A number of units had equipment, purchased especially for one film, which had been used infrequently, or not at all, since that film was completed.

The university units have such a wide variety of equipment that an exchange of detailed equipment lists and an arrangement for exchange of individual items might be mutually beneficial.

## MINIMUM AND ADEQUATE EQUIPMENT

Lists of items suggested as minimum and adequate equipment comprise Appendix A. No optimum list is included, for the unit which can afford all the equipment it wants needs no guidance in its selection. The minimum list is intended to help the small or beginning unit select the basic, essential items; the adequate list is for the unit which is extending its range of activity. The lists are for guidance and evaluation purposes; they are not intended for acceptance without reference to special individual conditions and problems.



Indiana University. On location for "Long Journey West: 1820."

## CHAPTER 4

# PRODUCTION AND THE PRODUCT

The film, and how it is produced on the university campus, was the subject of an important portion of the survey. Film unit administrators were queried about the kind of production control exercised by the university, types of production, volume and quality of production, and production costs.

### PRODUCTION CONTROL

The units operated with a great deal of freedom. If a film stayed within its budget, it was usually not necessary to report expenditures to a university finance officer. Only six reported that prior administrative approval was required before production was begun.

Asked about general university control over films produced for other university departments, seven unit heads replied that there was some control with three offering these explanatory statements: "Control is exercised only in making funds available;" "Films produced must always be consistent with university policy;" and "Films are subject to review by administration." Twenty-three replied that no direct control was exercised by the university administration; the film unit was expected to be able to make proper decisions in line with general university policy.

More control was reported for films made for off-campus sponsors. Nineteen replied that additional university control was exercised in these cases usually through an academic department, although two specified that such control was minimal; only nine replied that there was no control except that such films were required to be consistent with university policies and goals.

One unit head stated that the university retained complete control, through an academic department, of any films made with funds from grants, contracts, or sources other than the regular university budget; another university required that faculty or staff members act as educational consultants on such films. The qualifications most frequently given were that the films made must conform to university philosophy and that they must be educational in character. Usually the decision as to whether or not a particular film is appropriate for the university is left to the head of the film unit.

This places a policy responsibility on individuals who are seldom of policy-making rank in the university hierarchy. While this reflects favorably on the confidence placed in them by their superiors, it would seem wiser to have a formal university policy to which they could refer when called upon to make such decisions.

When asked if they promoted production of films with the rest of the university staff, 17 replied that they did, 12 replied that they did not, and two replied that they did at times. Answers were amplified in various ways. One said that approval from an academic department was required before production of a film could be started. Another stated that there were not sufficient funds to make it possible to promote production within the university, and another that they already had all the work they could handle without promoting additional production.

Ideas for films may originate with the unit, with individual faculty members, with other departments, with university administration, and with outside sponsors who come to the university film unit for production services.

Sixteen units had staff members holding faculty committee appointments where they may influence the production of films. Of these, five were either on audio-visual or television committees.

## TYPES OF PRODUCTION

All the units surveyed were found to be working almost entirely in 16mm, although six were equipped to handle 35mm production, and at least three had completed films in 35mm. Five reported being prepared to release films in 8mm.

All units were able to handle educational and documentary films, newsreels, and camera lectures. In addition, 22 reported that films of a dramatic nature could be produced.

Sound was usually voice-over narration. However, 35 units reported they produced some sync sound each year and that the amount of sync sound was increasing. Eighteen could prepare voice tracks in a foreign language.

Animation could be produced by 23 of the units. In 1959-60 one unit produced 4,200 feet of animation; one produced 2,000 feet; one produced 1,300 feet; and one produced 1,200 feet. Although a relatively small amount of animation was produced by most, it was rapidly increasing. Total production of animation in 1958-59 by the 11 units which supplied footage figures was 3,530 feet; 18 units reported a total of 12,625 feet for 1959-60, an increase of 360%. All animation footage reported was in 16mm.

Other special techniques at the disposal of units included: slow motion, 14 units; photomicroscopy, 12 units; high speed, 11 units; and time-lapse, 11 units. One unit had three time-lapse set-ups going at one time, although this was admittedly a strain on capacity.

Unit administrators were asked what kind of film they most frequently made. Some specified more than one type, but the one type most frequently named was the educational film, with public relations or informational films for the university in second place. Response was as follows:

| Type of Film | No. of Units |
|---|---|
| Educational | 18 |
| Public relations, informational | 7 |
| Documentary | 5 |
| Athletic | 3 |
| Record | 3 |
| Research | 2 |
| Illustrated sermons; musicals; religious motivation | 2 |
| Dramatic | 1 |
| Films for use on educational television | 1 |

Although only one listed films for television as the most common type of film made, 18 reported that films were made for use on the university television station.

The following titles, selected from the "Best Films" listing (Appendix B), testify to the diversity of subject matter in university-made films.

Agriculture

- Firefighting in Country Elevators
- Greater Profits from Beef Cattle
- Modern Irrigation Equipment
- Mulching with Black Polyethylene
- Wind Erosion in the Great Plains

Contemporary Problems

- Bunker Hill
- Face of Youth
- Neighborhood Story
- New Born -- Strike One
- Their Little World
- T.B. Nurse Wallace
- Who Kills the Tiger

Art and Music

- Color Lithography, an Art Medium
- Encaustic
- Painting a True Fresco
- Projections in Indian Art
- Spotlight on Opera
- The Story of Chamber Music

Science

- Autopsy Technique
- Change of Momentum Due to Impulse
- Development of a Frog
- Geological Influences on Local Plant Distribution
- Infrared Spectroscopy
- Le Chateliers Principle
- Mitosis and Meiosis

### Drama and Literature

Black Cat

Macbeth

Story Tellers of the Canterbury Tales

Time Out of War

Wine of Morning

Woodcutter's Willful Wife

### Education

Accent on Learning

Better Bulletin Boards

Introduction to Skin Diving

Language Teaching in Context

Magazines to Transparencies

School Days in the Country

Telling Stories to Children

They All Learn to Read

### Psychology

Clinical Types of Mental Deficiency

Jung Speaks of Freud

Ulcers at Work

### Science

Satellite Orbits

Space Technology

Speech of Stutterers

Social Studies

Communist Revolution

Face of Lincoln

### Social Studies (con't)

Locks of Sault Ste. Marie

Long Journey West: 1820

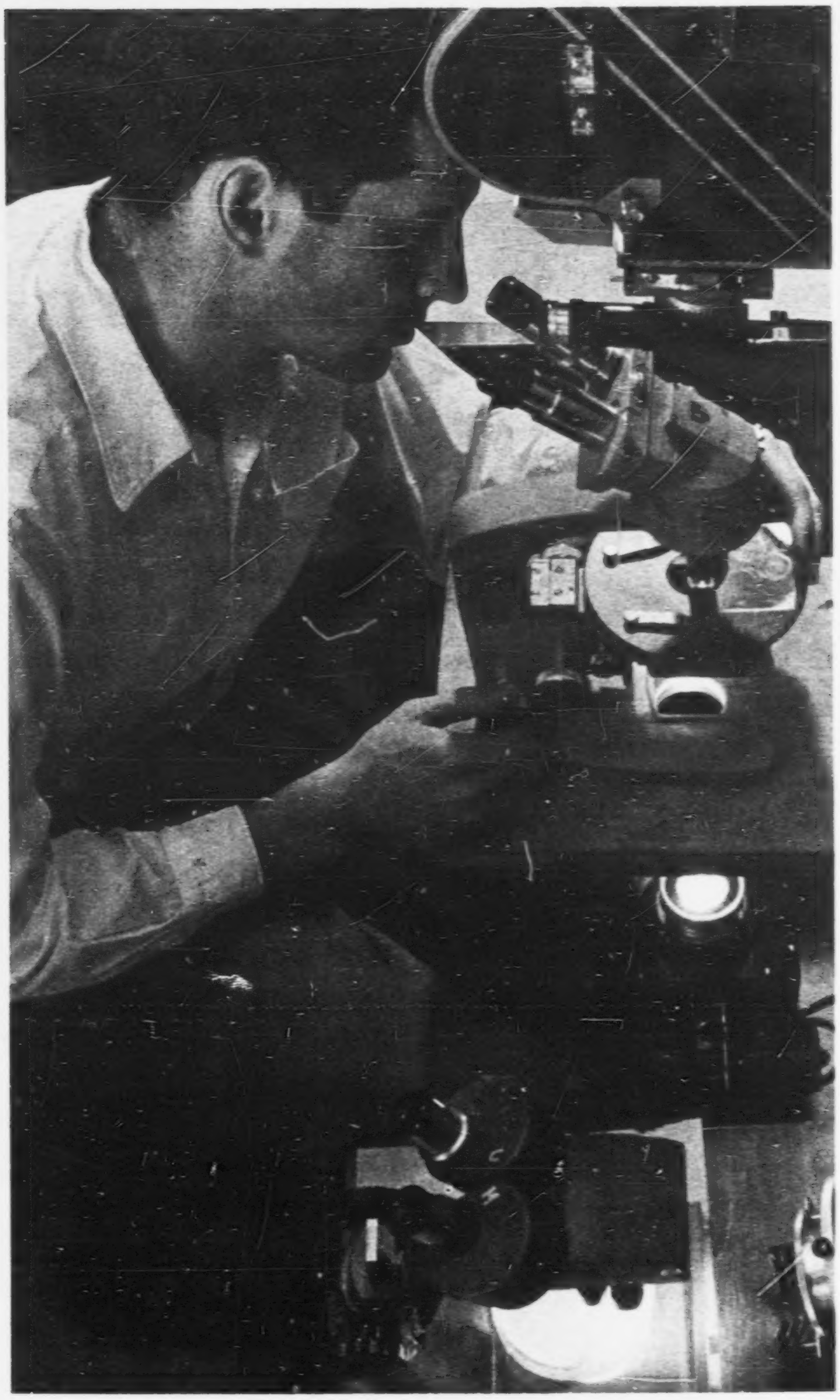
Mastery of the Law

Old Chief's Dance

Report on Costa Rica

Revolution in U.S. Foreign Policy

You in the Union



University of Houston. Color interference microscope Photomicrography Set-up.

While many university-made films are designed for use at elementary and secondary levels, a major portion of production is made up of films for use at the college level or with adult groups. This is consistent with the film unit's primary goal -- improvement of instruction on campus -- as stated by university administrators.

## VOLUME OF PRODUCTION

Units were asked to supply total figures for production of various types of films for the academic years 1956-57, 1957-58, 1958-59, and 1959-60. These figures are presented in Table 1.

## TABLE 1

Number of 400-Foot Reels Produced by 40 University Film Units

| Type of Film | 1956-57 | 1957-58 | 1958-59 | 1959-60 |
|---|---|---|---|---|
| Campus instruction, educational, and public relations | 509 | 639 | 735 | 623* |
| Athletic, band, and other record-type | 1,959 | 1,971 | 2,377 | 2,608 |
| Total | 2,468 | 2,610 | 3,112 | 3,231 |

*The decrease in production of films in this category for 1959-60 was caused by a decrease in foundation grants for the production of films for use on educational television and a corresponding increase in use of video tape.

Thirty-three reported figures for total volume of production during the life of the unit, amounting to 29,357 reels. Figures for total production supplied by 17 additional units (reported in Chapter 8) add 983 reels, bringing the total number of reels produced to 30,340. In at least two cases, figures were reported as excluding all football and other athletic footage.

Units were asked to estimate their present total yearly capacity for production of educational films. With 37 reporting, a combined total capacity of 1,572 reels was estimated. Taking into account the facilities and known production record of the three units which did not report capacity, and estimating conservatively, an additional 55 reels could be added to this figure, bringing the total to 1,627 reels.

Units were asked to provide figures for the amounts of various types of camera stocks used during the academic years 1957-58, 1958-59, and 1959-60. Total footage reported by 38 units was:

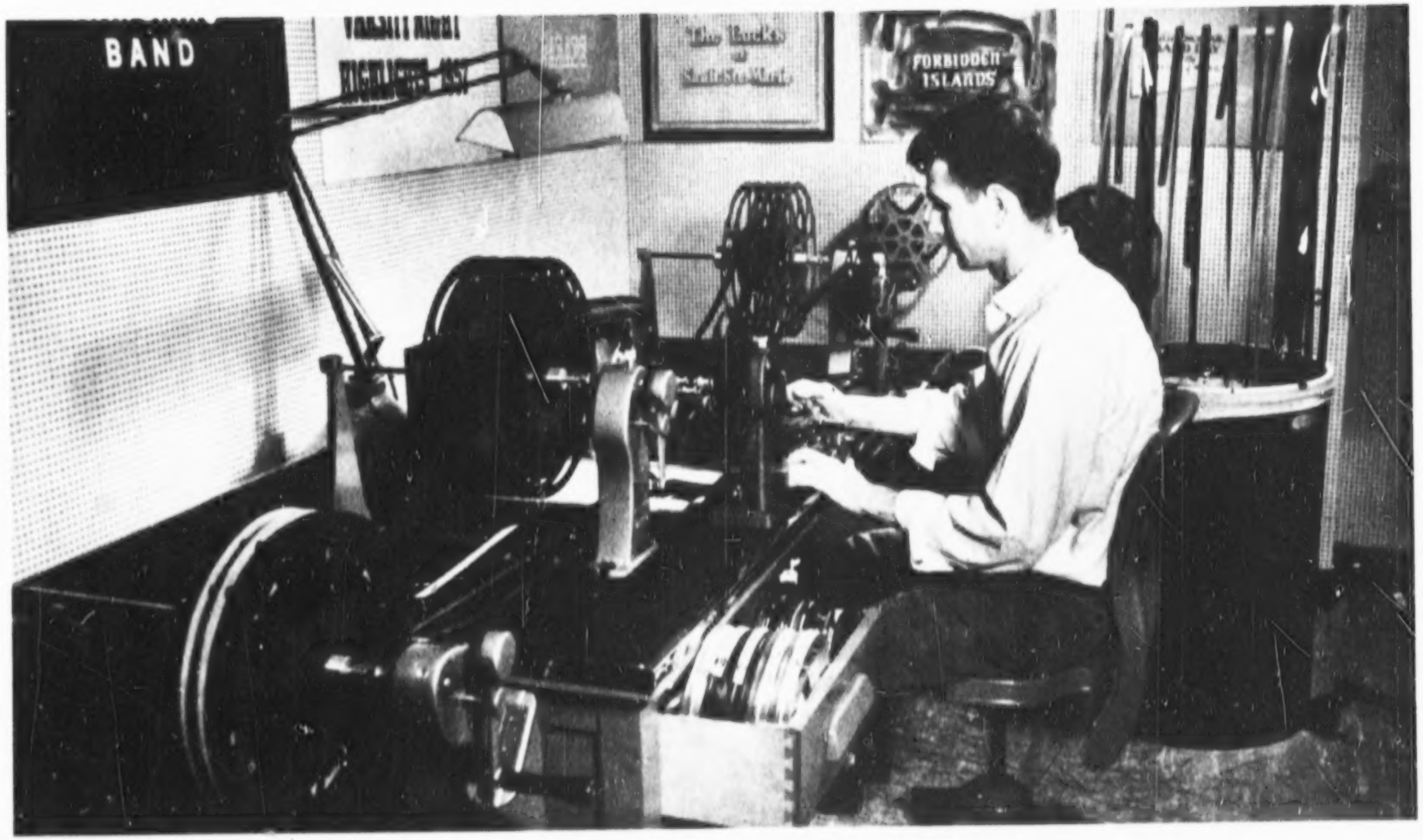
| | |
|---|---|
| 1957-58 | 1,752,900 feet |
| 1958-59 | 2,257,200 feet |
| 1959-60 | 2,533,270 feet |

A detailed breakdown of these figures is reported in Table 2. To these totals should be added the amounts reported by the 17 additional units (reported in Chapter 8). Ten of these additional units reported a total of 114,600 feet of camera stock used in 1957-58; 12 reported a total of 123,800 feet used in 1958-59; 14 reported a total of 232,800 feet used in 1959-60. This brings the total footage used from 1957 to 1960 to 7,014,570 feet.

TABLE 2

Total Footage of Camera Stock Reported by 40 University Units

| Manufacturer | Number | Description | 1959-60 | 1958-59 | 1957-58 |
|---|---|---|---|---|---|
| Eastman Kodak | 7231 | Plus-X Negative | 375,500 | 333,600 | 131,900 |
| Eastman Kodak | 7233 | Tri-X Negative | 94,200 | 118,500 | 117,700 |
| Eastman Kodak | 7276 | Plus-X Reversal | 577,600 | 738,400 | 546,200 |
| Eastman Kodak | 7278 | Tri-X Reversal | 397,800 | 236,000 | 328,700 |
| Eastman Kodak | 7255 | Commercial Ektachrome | 504,420 | 344,700 | 91,200 |
| Eastman Kodak | 5268 | Kodachrome Commercial | 21,100 | 107,300 | 209,900 |
| Eastman Kodak | 7257, 7258 | Ektachrome ER | 23,600 | -- | -- |
| Eastman Kodak | 5263, 5264 | Regular Kodachrome | 28,500 | 23,100 | 24,800 |
| Eastman Kodak | 7230 | Background X | 150,000 | 150,900 | 106,000 |
| Dupont | 930 | B/W Rapid Reversal | 56,050 | 40,000 | 38,000 |
| Dupont | 931 | B/W High Speed Rapid Reversal | 239,300 | 150,000 | 148,500 |
| Dupont | 936 | B/W Negative | 50,000 | -- | -- |
| Ansco | 231 | Anscochrome | 8,000 | 4,000 | 10,000 |
| Ansco | 242 | Professional Anscochrome | 5,500 | 7,500 | -- |
| Ansco | 225 | Super Anscochrome | 1,700 | 3,200 | -- |
|  |  | Total footage used | 2,533,270 | 2,257,200 | 1,752,900 |


BAND
FORBIDDEN ISLANDS

Editing Bench
University at Michigan

Thirty units supplied figures for the age of the unit. Those ranged from six months to 30 years, with a median of nine years.

## COST OF PRODUCTION

Units were asked what they would charge both for films produced with university or with extra-university funds. Three types of films were specified as follows:

Type #1

One 10-minute reel of television-type shooting (that is, straight film recording of a lecture demonstration using one sync camera and one wild camera from set positions). Synchronous sound throughout. A minimum of lights. No script other than a run-through by the lecturer to show you what he is going to do and where. Shooting done on location in the laboratory or classroom with no costs for sets. Straight end-to-end editing with no opticals except dissolves. No work print; editing done with camera original and magnetic sound track. No travel or subsistence expenses. Only the simplest and cheapest title cards. One black and white answer print from original delivered to client.

Type #2

A straight educational, or how-to-do-it, 10-minute reel, in black and white, with voice-over narration, head and tail library music, and adequate scripting for this type film. Shot on location in the immediate

State University of Iowa, Iowa City, Iowa. Motion Picture Production Unit. Two-camera multiboom setup in use in production studio during filming of series of 15 half-hour shows on the use of the slide rule.

area (no travel or subsistence expenses involved) with adequate lighting for a location such as a classroom. Editing, using work-print and opticals as needed. Five good-quality titles with art work or photographic backgrounds. Library music with world wide distribution rights. One black and white print from original.

Type #3

An A-1 production. One 10-minute reel in color, with both location and sets used. Two sets involved --a classroom and a student's room at home to show good study situation. Combination of sync sound and voice-over narration with sound effects; library music throughout with world-wide distribution rights. Complete treatment and script. Four or five actors capable of acting parts assigned to them. Good lighting. Editing from workprint with a full range of optical effects as needed. Five high-quality titles. One color answer print from inter-negative.

One unit supplied figures only for films made with extra-university funds; six supplied figures only for films made with regular university funds; seven did not supply cost figures. It is known from other interview items that some units do not charge campus departments for film production services, and that some do not make their services available outside the university.

There was tremendous variation in what the units charged for their film production services. This can be attributed partly to the wide variations in budget practices. In some cases, the unit charged only for salaries, while others charged full costs including salaries, or even full costs plus a mark-up for overhead.

There are, of course, considerable differences in actual costs. Some units used a two-man crew and transported equipment in a crew-member's personal car. Other units did extensive pre-production planning which was charged to production, rented transportation and equipment, hired an electrician off-campus, and used a five- or six-man crew. Factors such as these account, at least in part, for the wide range in cost.

It is to be feared, however, that some units have not made a careful analysis of their costs and, therefore, really do not know what their costs are or how much they ought to charge. The investigator thinks that the median costs are much nearer the true costs than that represented by the range. Inspection showed that those units which maintained the best records and had the most experience tended to cluster around the median.

## TABLE 3

### Charges for Film Production Services

|  |  |  | Per Reel |  |
|---|---|---|---|---|
| Film Type | Sponsor | Range | Median | Average |
| #1 | University Funds | $ 50 - 1,500 | $ 400 | $ 436 |
|  | Extra-University Funds | 125 - 5,000 | 500 | 820 |
| #2 | University Funds | 200 - 5,000 | 1,000 | 1,444 |
|  | Extra-University Funds | 500 -10,000 | 1,900 | 2,280 |
| #3 | University Funds | 400 -10,000 | 2,500 | 3,477 |
|  | Extra-University Funds | 800 -20,000 | 4,150 | 5,323 |

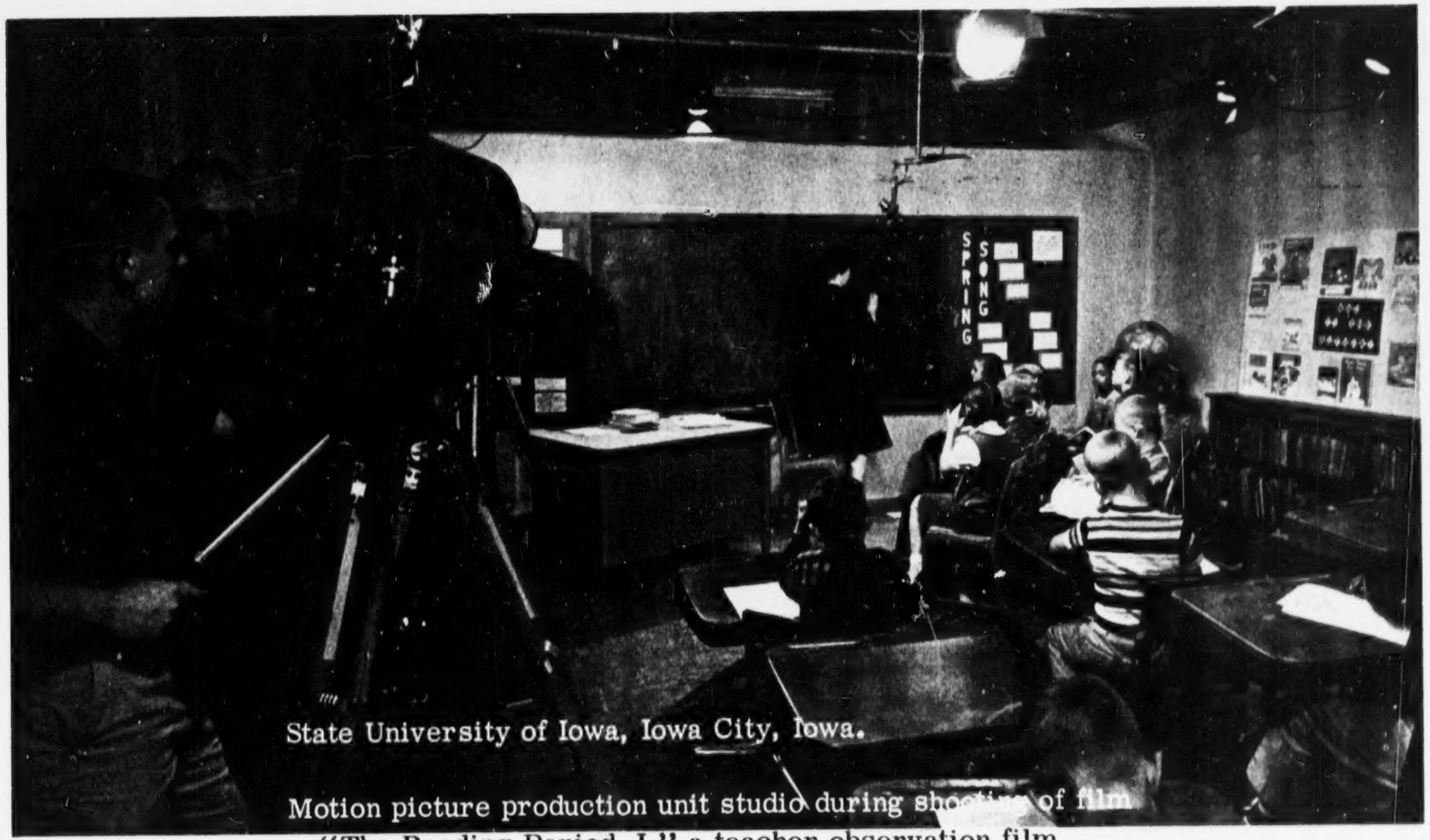
## QUALITY OF PRODUCTION

Each film unit was asked to nominate the ten films that it considered to be its best. This list appears in Appendix B.

Each was also asked to list those of its films which had been accepted for showing at film festivals and competitions in the United States and abroad, and to indicate which had received awards. Twenty-one units listed a total of 138 films which had been shown. This listing, with notations of awards won, appears in Appendix C.

For many of the major film festivals, competition for acceptance for showing is keen, and films of all types, made by the festival-conscious producer on budgets ranging from the "shoestring" to the "colossal" are entered. Acceptance for showing at a major festival is an honor, even when no formal award or prize is won.

A continuing objective of the University Film Producers Association is the up-grading of films produced by its members. As a whole, university units are quality conscious, striving to make films that are educationally sound, of high technical quality, and that make best use of the motion picture medium. The fact that 21 universities had entered films in festivals and had won a respectable number of awards indicates that many of the units are able to compete quality-wise with other producers.



State University of Iowa, Iowa City, Iowa.

Motion picture production unit studio during shooting of film "The Reading Period, I," a teacher observation film showing methods of teaching reading at the third grade level.

## CHAPTER 5

# STAFF OF THE FILM UNIT

No factor affects production more immediately or more widely than the quality of the staff.

One imaginative, experienced film-maker can raise a unit to superior caliber; loss of one man can reduce a small unit to mediocrity, or worse.

Personal observation, an unscientific but nevertheless fruitful method of investigation, reveals that people who are attracted to the university are likely to be more interested in personal satisfactions derived from work which they think is significent than they are in financial return, so long as financial return is basically adequate. This is true in university film production, as it is in academic teaching and research.

One feature of university film production that attracts certain individuals is the extreme range and variety of subject matter of the films produced. One man reported that he returned to the university field after leaving it for an industrial film unit, because the industrial unit failed to offer the intellectual breadth which to him was more important than the increased salary.

Individual data sheets were secured from 182 out of the total of 225 professional staff members reported by all units. The additional units as reported in Chapter 8 accounted for another 42 individuals who were not asked to fill out data sheets. Individuals in this smaller group of 17 institutions spent varying amounts of time in making films, and their major responsibility frequently was teaching in an academic department.

## EDUCATIONAL BACKGROUND AND EXPERIENCE

If any generalization can be made about the educational backgrounds of university film-makers it is that they are diverse.

Undergraduate degrees, in fields ranging from accounting to zoology, were reported by 142 of the 182 who filled out data sheets. The largest number of degrees in a single field was 20 in film production. Fourteen had degrees in speech, or in speech plus a related field. Nine had degrees in education and six in journalism. The rest of the degrees were spread across 40 different fields, with four the largest number reported from any other field (art, chemistry). In addition, 18 either had some college study or were currently working on bachelor's degrees.

Of the 20 individuals reporting undergraduate degrees in film production, six stated that they were currently working toward an advanced degree in film. Two of the 20 had already obtained a master's in film and a doctorate in a related field.

Of this 20, nine had responsibilities primarily in administration, six had teaching responsibilities, two had responsibilities primarily in production, two combined teaching and administration, and one combined teaching and production.

Seventeen reported master's degrees in film production and one reported a certificate (comparable to the master's degree) from the Institut des Hautes Etudes Cinematographiques in Paris. Of these, seven had teaching as a primary responsibility, three combined duties in teaching and production, four had duties in general film production, one combined teaching with administration, one combined production with administration, one was an editor, and one a sound engineer.

In addition, 18 reported master's degrees in progress, with nine stated to be in film.

Eleven reported doctor's degrees. Where area of specialization was specified it was usually education (including audio-visual), although two were in communications. In addition, five doctor's degrees were reported in progress, all in education (including audio-visual).

Five people reported art school training, and one had studied at a film and television institute.

Forty-two reported that they had taken formal courses in film production, ranging from one, or a few, to a complete sequence within an audio-visual program.

The greatest concentration of film degrees was at the University of Southern California and the University of California at Los Angeles. Together they accounted for 11 undergraduate and 10 graduate degrees.

From the educational backgrounds reported, it is apparent that the universities are not employing mere technicians. Of all the job categories, the sound engineer was most likely to have straight technical training and experience -- as might be expected from the nature and requirements of this particular field.

The film making experience of the staff members varied as widely as their educational backgrounds. There were some whose entire experience with film production had been at a university unit, frequently the same unit at which they were currently working. Others had made films on a free-lance basis or had acted as independent producers. Many had worked in commercial or industrial units, and in a number of cases lengthy experience in major Hollywood studios was reported, usually by individuals involved in teaching programs in the Hollywood area.

Most of the people working in university units had been trained on-the-job, either at a university or in a commercial film company. A major source of formal training reported was the Armed Forces, with 31 individuals reporting film production or photographic training and experience during military service.

As a whole, most of the film staff felt that in a university unit they had the opportunity to make the kind of films for which they were best qualified and in which they were most interested. Where a degree of dissatisfaction was expressed, it was not with the university as a place to work, but with the lack of opportunity to make more films of a strictly creative or experimental nature.

This is not a peculiarity of film people; it is common to creative people in all fields. The university tends to attract people who desire an opportunity for more personal creativity than would be possible for them in a commercial setting. Inevitably, the pressures of teaching, limitations of budget, and participation in normal university acttivities affect both the nature and extent of the research, writing, painting -- or film making -- of the individual.

## ACADEMIC RANK AND TENURE

Of the reporting units, 27 indicated a total of 84 persons holding academic rank.

Individual data sheets were not obtained from all 84. From those obtained, the following breakdown of rank was drawn:

| | |
|---|---|
| Professor | 3 |
| Associate professor | 5 |
| Assistant professor | 21 |
| Instructor | 19 |
| Lecturer | 8 |
| Teaching associate | 2 |

In all cases, where staff reported tenure, it was at institutions also reporting that staff hold academic rank. In three cases, academic rank without tenure was reported.

It seemed that in granting academic rank, the universities regarded the film staff on the same basis as the art and music staff where recognition is accorded to ability and performance, and professional competency is not necessarily related to academic degrees.

## SIZE OF UNITS

The units reported a total of 383 staff members employed. Of these, 174 were full-time professional staff and 51 were part-time professional staff. The remainder were apprentices, graduate assistants, student employees, secretaries, and other non-professional staff. One unit reported a total staff of 62, and one of 50. The others ranged from one to 21, with a median of five and an average of seven. The number of full-time and part-time professional staff is reported in Table 1 and Table 2.

### TABLE 1

Full-time Professional Staff

| No. of units | Staff size |
|---|---|
| 4 | 1 |
| 8 | 2 |
| 4 | 3 |
| 4 | 4 |
| 1 | 5 |
| 3 | 6 |
| 3 | 8 |
| 2 | 9 |
| 1 | 10 |
| 1 | 11 |
| 1 | 12 |
| 1 | 13 |
| 1 | 15 |

Median: 4 Average: 5

### TABLE 2

Part-time Professional Staff

| No. of units | Staff size |
|---|---|
| 7 | 1 |
| 6 | 2 |
| 2 | 3 |
| 5 | 4 |
| 1 | 6 |

Median: 2 Average: 2

Seven units reported a total of 11 apprentices training on-the-job. One unit reported a combined total of 37 apprentices and student employees. Twenty-seven reported that they used student employees, with one using as many as 45 and three using them "as needed." The number used by others ranged from one to six.

Nine units reported a total of 14 graduate assistants. The scarcity of graduate assistantships reflects a major problem of the teaching programs in film production. Demands for well-trained young staff are increasing in the educational, commercial, and industrial film production fields, as well as in television. With so little help available in the form of assistantships, fellowships, and scholarships, the interested student with talent but inadequate financial resources is forced to turn to other areas of specialization.

## STAFF SALARIES

Salary ranges were so wide, that it seemed advisable to amplify them by providing figures for the average beginning and top salaries for each category, and for the median beginning and top salaries.

In some cases, a single salary figure, rather than a range, was reported. These are reported separately in Table 3.

It should be remembered that in most university units, each staff member performs more than one function. It is unusual for a unit to have a man who only directs, or only edits, or only records sound. Job classifications are not so neatly categorized in practice as the salary table might make it appear.

## TABLE 3

### Staff Salaries

| Job Category | Number of Responses | Range of Salaries | Average Beginning Salary | Average Top Salary | Median Beginning Salary | Median Top Salary | Only one Figure Reported[1] |
|---|---|---|---|---|---|---|---|
| All categories have same salary range | 12 | $ 3,500 - 12,000 | $ 4,608 | $ 7,635 | $ 4,000 | $ 8,112 | $ 4,800; 6,120 |
| Writer | 11 | 4,000 - 10,000 | 5,788 | 7,675 | 6,000 | 8,000 | 6,000 |
| Director | 13 | 4,380 - 12,000 | 6,163 | 8,110 | 5,900 | 7,650 | 8,000 |
| Writer-director | 17 | 4,000 - 12,000 | 5,662 | 7,500 | 5,100 | 7,000 | 6,500; 7,500; 8,500 |
| Cameraman | 20 | 4,000 - 8,112 | 4,954 | 6,500 | 4,700 | 6,500 | 2,800; 5,200 |
| Assistant Director | 4 | 4,000 - 7,008 | 4,327 | 6,167 | 4,000 | 6,000 | 6,000 |
| Assistant Cameraman | 6 | 3,500 - 5,800 | 3,992 | 4,986 | 4,272 | 5,196 | 6,000 |
| Editor | 12 | 3,840 - 8,000 | 4,902 | 6,653 | 4,900 | 6,750 | 5,200; 6,000 |
| Soundman | 13 | 3,500 - 7,008 | 4,762 | 6,114 | 4,700 | 6,000 | -- |
| Lab. Manager | 3 | 4,500 - 6,500 | 5,000 | 6,233 | 5,000 | 6,500 | -- |
| Unit Manager | 11 | 4,000 - 9,800 | 5,520 | 7,438 | 5,350 | 7,720 | 5,000; 6,000; 9,800 |
| Producer (coordinator, production supervisor) | 8 | 5,500 - 12,000 | 6,455 | 9,014 | 6,000 | 9,000 | 6,200; 7,000 |

[1] In some cases, a single salary figure was reported, rather than a range from low to high. These are listed separately and were not used in figuring the average or median.

## FRINGE BENEFITS

Film production personnel seemed to be generally regarded as an integral part of the university family. It was only in the matter of tenure that their position might be regarded as unfavorable. This is undoubtedly because at many universities tenure is accorded only to academic personnel.

BENEFITS

| | Yes | No |
|---|---|---|
| Tenure | 18 | 15 |
| Insurance | 38 | 0 |
| Retirement | 38 | 1 |
| Sick leave | 38 | 0 |

Other benefits mentioned by one or two units were sabbatical leave, campus privileges (book-store discounts, reserved parking), and medical and hospitalization benefits.

## INDIVIDUAL SCREEN CREDITS

The question of whether a university unit should or should not give individual screen credits was a burning issue during the early history of the university film movement. It no longer seemed to merit such attention, for 35 reported that they give such credit (although 5 qualified by adding "occasionally" or "rarely"). Only 5 said they did not give individual screen credits.

## ANNUAL LEAVE

In all units reporting, staff received annual leave, although there was a good deal of variation in the amount given.

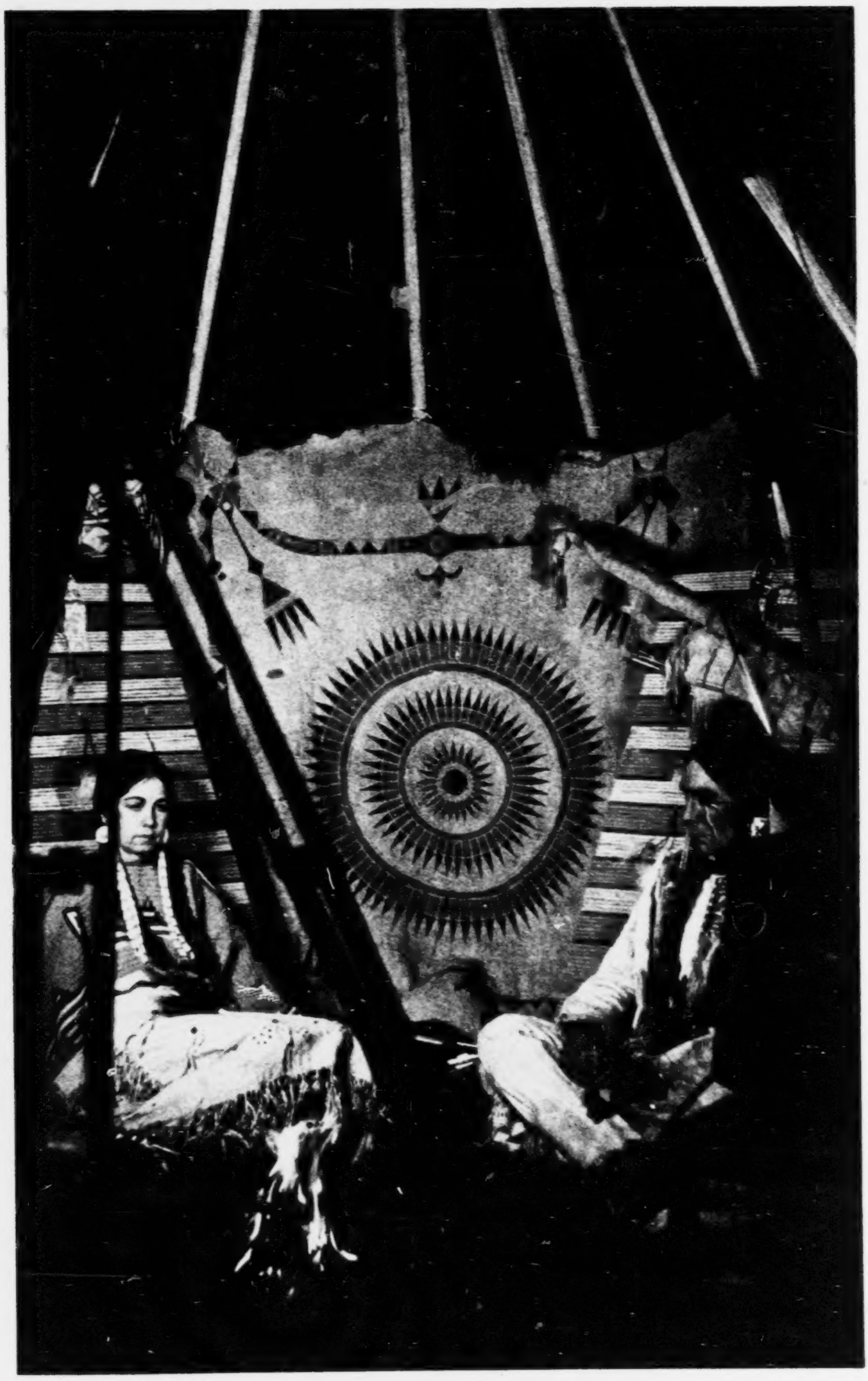
Fourteen units gave one month (or 30 days or four weeks); five gave two weeks or the equivalent in working days; one gave five weeks; and one gave academic staff three months while non-academic staff had one month. Most of the rest granted annual leave on a sliding scale, from two to four weeks, depending on length of service.

In most cases the annual leave policy for film staff was the same as for other university staff, either academic or administrative.

## USE OF FREE-LANCE PRODUCTION TALENT

Just under half of the units made some use of free-lance talent. Script writers were used most frequently, with directors, editors, cameramen, sound recordists, and animators used about equally.

One of the units which reported it did not use free-lance talent said that it would do so if such talent were available.



University of Oklahoma. A scene from one of the Indian Cultural Film Series. Shown are Gladys and Reginald Laubin

Several units which were located near large centers of commercial production pointed out that it was not necessary for them to maintain a large permanent staff, nor to have extensive equipment, because staff, equipment, and studio facilities could be rented from time to time as needed.

## USE OF OTHER UNIVERSITY DEPARTMENTS

Virtually all of the units called on other university departments for assistance in narrating, in composing and performing background music, for art work, for technical advice, and in some cases for designing and building sets. The art and music departments were most frequently listed as used, but other answers make it clear that the university unit can call on any department whose assistance is needed on a particular film.

Practically all of the units used university staff as film performers, either to do their own jobs in a film or because they look a part. Where actors were needed for parts requiring some dramatic ability, the unit often called on the speech and drama departments to fill these roles.

The fact that all the resources of the university are available to the film staff is a unique advantage of the university production unit. Machine and carpentry shops, as well as other departments, provide facilities and cooperation that help in solving the problems of production. Most important is its access to subject matter authorities in many fields.

## USE OF EDUCATIONAL AUTHORS AND ADVISORS TECHNICAL

The use of educational authors and technical advisors on films of an educational or technical nature is characteristic of university units.

All units stated that advisors were used, with 12 adding "always," and 23 saying "usually." Both off-campus experts and university faculty and staff members were used in this capacity, although it was more common for the advisors to be drawn from the university family.

Advisors were called in for script research, during shooting, for screening of rough cut, for narration review, for approval of answer print, and as otherwise needed according to special requirements of a particular film.

Advisors were seldom paid for their services on a film. Only 13 units indicated that payment was ever made, and of these only one said that payment was usual. The others qualified by adding "sometimes," "rarely," or "seldom."

Where payment was made, there was no set rate. In one case, payment of $200 to $400 per film was made; one indicated payment of $125 per reel to $400 per film; one said payment ranged from $100 to $200 per film.

Of the units which indicated no payment made for these services, one said that a print of the film was given to the educational advisor.

It was not common for the advisors to receive released time from other duties while working on a film. Of the 10 units which replied that released time was granted, 5 qualified by saying "some," "usually some," or "possibly."

It should be mentioned that this is contrary to the common practice in educational television where educational staff is given released time and, in many cases, are paid additional salary.

Only 14 units reported that faculty received university recognition for film work as they did for other types of publication, and one pointed out that although recognition was given, it was "not the same" as for more traditional kinds of publication. Work on a film was generally not regarded as research, but rather as public service or service to the university, and as such was valued by university administration even though the value placed on it was different from that given to an article published in a professional journal or a report on independent research. Credit given by university administration tended to be to the film unit as a whole rather than to individuals. As more and more faculty members become involved in the production of film series, there will probably be an increased recognition of the amount and caliber of the work they are required to do as educational authors and consultants.

In only three cases were royalty payments to educational authors or technical advisors noted. One of these was qualified by "rarely" with no established precedent for the amount, and one said that the rate varied. In one case, a royalty fee was being paid on one film only. Reaction to the advisability and possibility of paying royalties was predominantly negative, with one unit adding the comment, "Never."

Being an educational author or technical advisor too often brings only personal satisfaction to a dedicated educator. Under such conditions it would be difficult to obtain the services of an outstanding authority over an extended period of time, no matter how convinced he might be of the value of films.

Committees of consultants were used from time to time by 25 of the units. From the additional comments, it was clear that committees were used only when it could not be avoided. Three typical comments were: "We try to avoid." "When forced to." "Not if we can help it."

Every unit from time to time used its own staff as film performers. Usually these individuals received no additional pay for their film appearances. Where they were paid (only 11 cases), there was no standard rate. Payment varied from $25 to $200 per film, $50 to $100 per film, $200 to $400 per film, and $1.50 to $2.50 per hour. Narrators were paid by the reel (about $25.00) or by the day (about $20.00). To pay or not to pay, and the amount of payment, was determined by the amount and source of the budget for the picture and the extent of the role played by the staff member.

## STATURE AND ACCEPTANCE

A number of the unit administrators expressed concern about the place occupied by their staff in the university hierarchy. This was particularly true in units which were not connected with an academic department.

A film unit which wants to increase its stature and acceptability with academic departments must accept for itself the standards which ordinarily apply to academic departments. This means that the film unit must look for staff with both professional film qualifications and academic degrees. It must vigorously encourage its staff members to work for, and obtain, advanced degrees. It must recognize as valid for its staff those criteria for promotion which normally apply to faculty members. Only by accepting academic obligations and responsibilities will the unit achieve academic recognition and privileges.

University of Oklahoma. "Boredom at Work."

## CHAPTER 6

# DISTRIBUTION OF FILMS PRODUCED

One of the most disturbing aspects of the university film production picture, as identified by the survey, was the limited distribution of the films made.

Many excellent films -- some of which have won awards at national and international festivals and competetions -- have sold as few as a dozen prints, and a total sale of 20 prints may be regarded as a large volume by some units.

This becomes even more disturbing when some of the producing units state that they are satisfied with their present distribution.

Such small distribution is caused in part by the very nature of the university. Because of its educational and non-profit orientation, there has been little pressure for recovering the costs of film production through print sales. Many of the units started as small operations, and although they have grown and their volume of production has increased, neither the university administration nor the unit has recognized the potentiality of distribution. Responsibility for this does not always rest with university administration. In many cases, the head of the film unit has not given attention to distribution, or has failed to present the case for distribution to university administration.

The university, when considering film distribution, might well examine the experience of the university press which makes available to the serious adult reader those books which advance knowledge but which are not commercially attractive. The potential readership of such books may be relatively small. Nevertheless, this type of publication is regarded by the university as an obligation to scholarship and research. Over the years, the university press has demonstrated that by using professional marketing techniques it can reach a much greater number of its potential readers. Broadening its sales base reduces the amount of subsidy the press requires from the university, and makes it possible to enlarge its publication program.

The university film unit is in a somewhat similar situation. Frequently its product is of a type which will never have a large sales volume. However, the potential volume is almost certainly greater than that which can be achieved with the part-time, amateurish marketing practices now prevailing at most universities.

Administrators should realize that off-campus sale of prints offers a means of recovering a part of the cost of producing certain films which are needed for instruction on their own campuses. It also helps to support expansion of the on-campus film services they are able to offer for purposes of teaching, recording, and research.

Part of the failure to distribute widely can also be attributed to the fact that print marketing activities are usually secondary to duties in production, or to the routine of operating a campus audio-visual service.

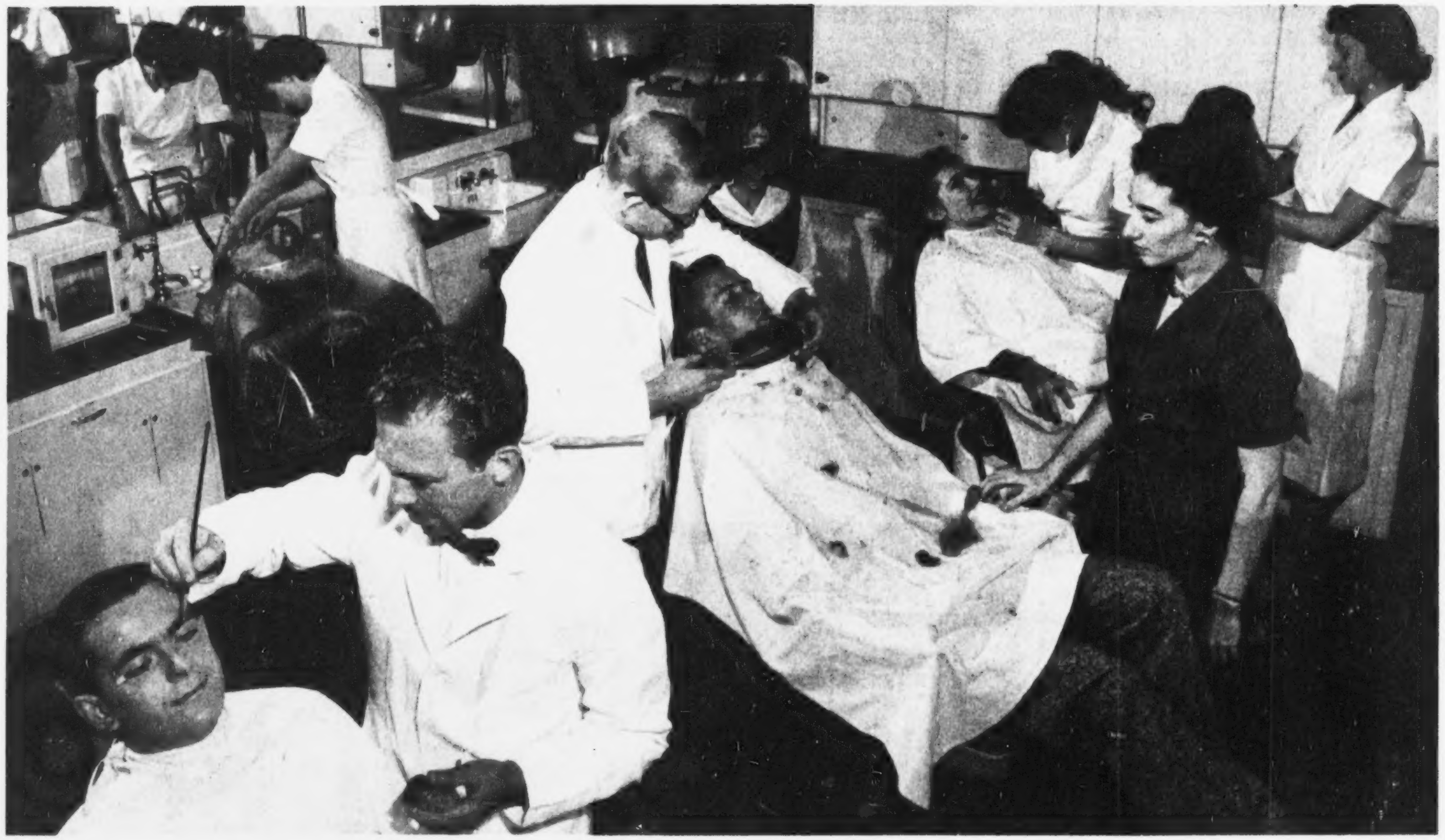
Where the film unit does handle its own distribution, staff members are so involved in production and their interest so centered on production that distribution becomes a chore, a barely necessary evil, using up time and money that most film-makers would prefer to devote to production. In cases where print sales are handled by the audio-visual service or film library (as it frequently is), distribution is still a side-line. The staff actually knows little about effective marketing techniques; there is neither time nor money for developing mailing lists, for advertising, for offering a really good preview service. One announcement may go out to 300 of the extimated 5,000 film libraries in the United States -- and everyone concerned is pleased with the distribution system! Some units do not even send out announcements.

A secondary reason for the meager efforts at distribution is that university fiscal policy is frequently such that returns from film sales accrue to the general fund and are not available to the producing unit either for additional production or personnel or supplies. As a result, efforts in marketing actually are a drain on production time and budget, however useful the income might be to the university.

It is plain that far too little attention has been paid to the problems of marketing and distribution. Only 17 universities reported a staff with specific duties in distribution. A total of 40 persons were involved on a part-time basis, and 19 full-time. Of the 19 full-time people, ten were at one institution.

In most of the units, distribution is handled either by the production staff, by the audio-visual service of which the film unit is a part, or by the film library. The direct-mail announcement was the most frequently mentioned method of publicizing films. Only eight indicated that advertising space in appropriate publications was purchased. Only six indicated that news releases were sent out. (Consider, then, the statement of one very successful marketing specialist: "News releases to subject matter journals are our best single source of preview requests.")

Eleven stated that distribution arrangements were made with other organizations, usually a commercial film company, with a royalty on print sales paid to the university. Fourteen different distribution agents were named. Only one was named by more than three universities. There was so much variation in royalty figures that it was apparent that there is no standard royalty rate. Rather, the royalty is agreed on as a result of negotiation in each case, with the university uncertain of what would be a fair amount for it to request.



Bob Jones University Make-up and Hairdressing Rooms at UNUSUAL FILMS studios.

On the other hand, five universities demonstrated that with adequate publicity, aimed at and reaching the appropriate audience, and with business-like sales procedures, the full sales potential can be approached. In some cases, as many as 500 prints of a single title have been sold. One one-reel color film has grossed $50,000. A four-title, six-reel color series in biological sciences has grossed more than $125,000. The effect that sales income of this magnitude would have on budgetary support from university administration can be imagined. It would provide a method of recovering, partially or wholly, the cost of educational production from sources outside the institution's own budget -- income to plow back into financing future production, expanding facilities and services, or conducting research in film production and communication techniques.

There seem to be three major factors which are prerequisite to good distribution:

1. Knowledge of effective marketing techniques. Distribution costs money. A recognition of the relationship of expenditures for marketing and income from sales is a necessary first step in planning for distribution.

   It is essential to know how to identify and how to reach the potential purchaser or user of a particular film. It is equally essential to know how to make best use of the various media for publicizing film.

2. Staff with specific duties in marketing. Distribution is a field distinct from production, one requiring special abilities and techniques. Good distribution cannot be a hit-or-miss thing. Staff is needed with interest and skill in, and definite assignment to, this specialized field.

   This does not mean that no distribution can take place before special staff can be assigned to it. Planning for distribution should be a part of planning for production.

3. Films in sufficient number to make marketing economically feasible. Many urgent projects compete for the university dollar. No university can afford to set up a really professional marketing system until it has a number of films to sell and can bring the per film cost of marketing down to a reasonable figure.

These three factors are evident in the programs of the few universities which have approached the distribution problem in a professional and businesslike manner. Each has a definite, systematic plan to promote the sale of films. All now have a sufficient number of films to distribute to justify a full-time marketing set-up. Qualified staff are assigned to prepare brochures and announcements, to develop and keep up-to-date mailing lists, to plan and purchase advertisements in appropriate publications, and to see to it that films are reviewed and previewed. All of these units offer a regular preview service to the prospective purchaser, either through their own organization or through a connected film library or audio-visual service.

It is apparent that considerable capital is required to operate a marketing organization of this scope. More than $1,000 may be tied up in preview prints of just one film. It should be pointed out, however, that the marketing program should grow up with the production unit. When the unit is small, marketing activities can be small; as the number of films produced increases, the marketing program should also increase.

The prime requirements are that marketing receive the *specific attention of a knowledgeable person* who has this as his sole responsibility, and that part of the return be plowed back into the marketing organization.

It is estimated that there were 1500 educational films produced in the United States in 1959 and 1600 in 1960.[1] During the academic year 1959-60, the 40 university units, whose activities make up the major portion of this report, reported the production of 623 reels of educational films. While these figures are only roughly comparable, it would appear that university units account for at least 40% of the total production of educational films.

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[1] "Non-Theatrical Films --Interim Report No. 2." John Flory and Thomas Hope. Journal of the Society of Motion Picture and Television Engineers. Vol. 70. No. 1, January 1961.

In spite of this volume of production, at present the university-made films are reaching only a small portion of their potential audience. Many of the films are high-quality productions, both aesthetically and as teaching materials. There are certain of them which would have wide appeal if they were publicized with the appropriate consumer; for example, there are certain films in agriculture which would be of value to all agricultural agents, and to every farmer in the United States who carries fire insurance.

Planning for distribution ought to be a part of administrative planning for production. The university should realize that during the first years of a film unit's operation there can be little income from marketing. At first there will be only a few films to market, too few to justify spending much money on distribution. However, from the very first there should be a definite budget for distribution, with a planned pattern for growth that will keep pace with the growth in the number of films produced.

The university units should give their combined attention to the problems of distribution -- problems which will assume even more serious proportions as the volume of production increases. Additional and more intensive research might well be undertaken to assist institutions in deciding whether to undertake distribution themselves or to use the services of an outside, commercial distributor, and to help them determine what constitutes a fair royalty.

A number of universities have made distribution agreements with commercial film companies, and some have been well pleased with the results. However, commercial companies are most likely to be interested in distributing films for which they foresee a sizeable demand. This leaves the university with the films which are more difficult to market, when it is not prepared to distribute even the films which are easy to market.

There are several projects the universities might undertake as a group to improve the effectiveness of their distribution.

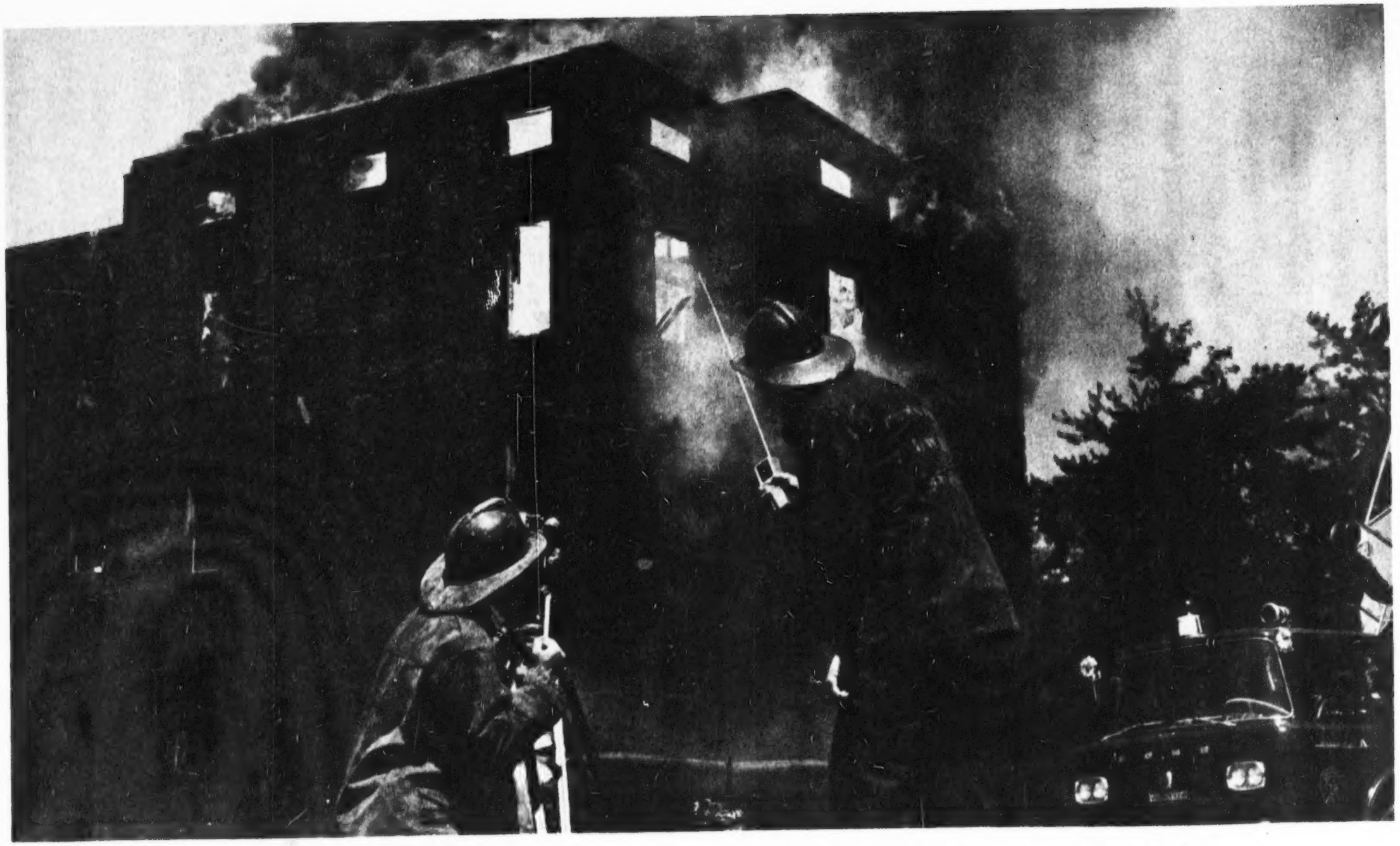
One is a combined catalog, issued quarterly or semi-annually, listing and describing all films produced by university units. An extensive mailing list for this catalog should be developed, to include such categories as audio-visual directors, public and university libraries and film libraries, departments of education, federal and state agencies, supervisors of subject matter areas at various levels, specialists in areas such as guidance and special education, and others concerned with the location and use of appropriate films.

Another is a system of cooperative distribution under which the participating units would actually set up a joint marketing organization specifically designed to serve their special needs. Cooperative distribution would make efficient marketing possible, and would assist in solving the problems of the university which has only a few films to market, and therefore cannot afford to set up a good distribution system on its own.

As matters stand at present, both projects would undoubtedly require subsidy from outside sources, at least in the initial stages.

There is probably no other activity that would stimulate university production to as great a degree as the creation of an effective marketing system for the films produced.

The additional revenue which would result from energetic selling of release prints would materially assist in underwriting the costs of producing teaching films, particularly those at the college level. This would serve to improve instruction not only on the campus where the film originates, but also on other campuses where there are similar problems and needs in instruction.



Iowa State University. Series for training volunteer fire companies in fire-fighting techniques

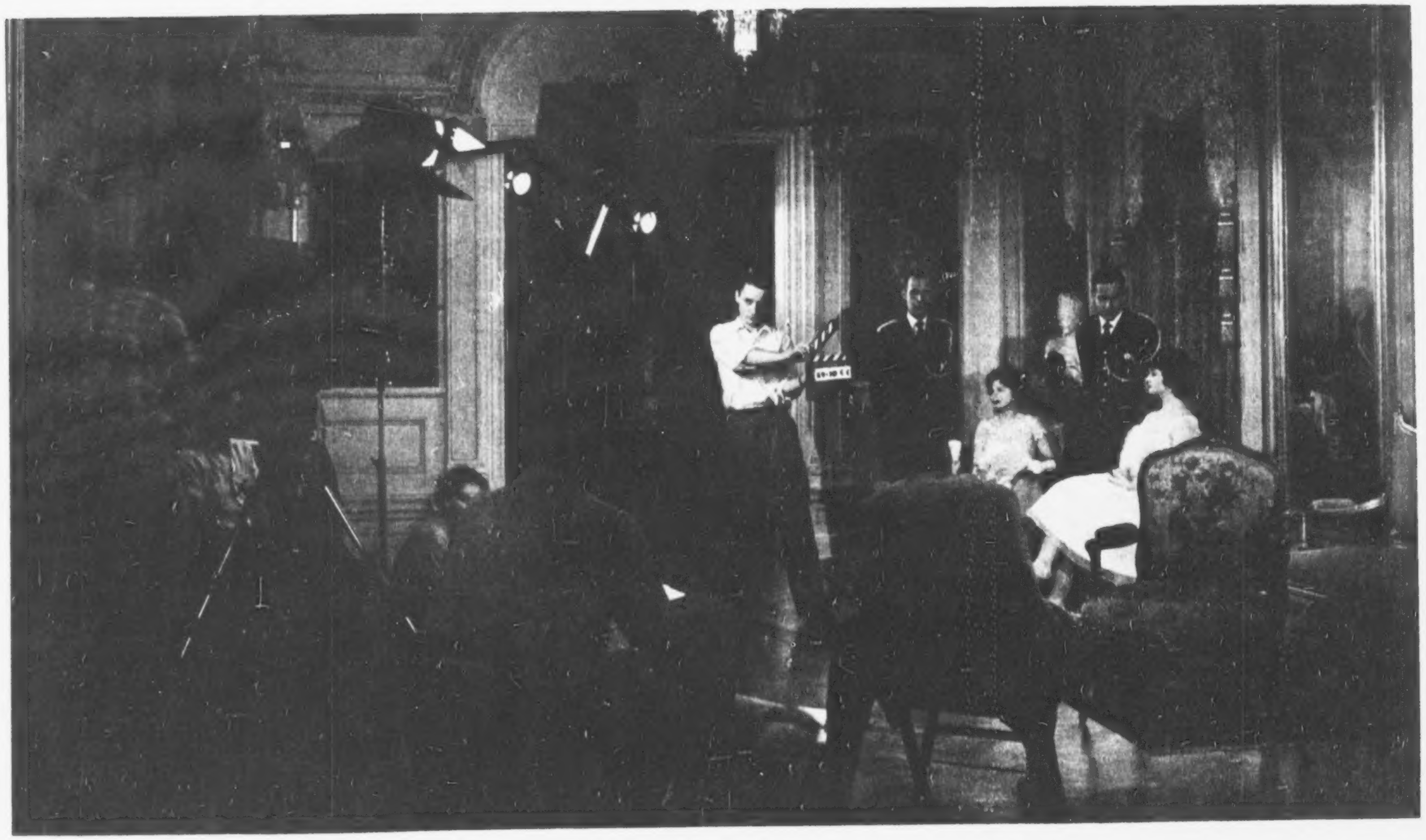
## CHAPTER 7

# TEACHING PROGRAMS IN FILM PRODUCTION

Investigation of teaching film production was not a purpose of this survey; however, some information was collected, because at a number of units staff members have duties in both production and teaching, and the same equipment and facilities are often used for both purposes. Such information is included here in order to provide a complete picture of the status of the non-theatrical film at a number of American universities; in some cases discussion of the production units would be incomplete without it.

Of the units whose main activity is production, 23 reported that motion picture production was taught on their campuses and 15 of these units were themselves involved in teaching. Of the 23 where motion picture courses were offered, 17 would like to expand the teaching program, and 11 had definite plans for increasing this function.

Twelve of the units on campuses where no motion picture courses were offered would like to institute a teaching program, but only four had definite plans for doing so.



University of Southern California - Student Production

Equipment & Facilities

## UNIVERSITIES WITH TEACHING AND PRODUCTION PROGRAMS

Four of the major producing units are at institutions which also offer comprehensive training in film production.

### University of Southern California

Teaching of cinema in the United States began at the University of Southern California in 1929 with a course in "Photoplay." The bachelor's degree in cinema was first offered in 1932, the master's degree in 1935, and the doctor's degree in communication with a major in cinema in 1958. From 150 to 200 students are enrolled. The university is not particularly interested in increasing the number of majors in the program at this time due to lack of space and facilities. It is being forced to recognize the need for adding more "service courses" for other departments, such as "Scientific Photography" and "Techniques of Production" for representatives of industry.

During 1960-61, a series of six special courses were instituted at the request of the local animation film industry, in an effort to help overcome the serious shortage of qualified, competently trained artists and craftsmen for this field.

Each year the undergraduate workshops produce approximately 40 films, most of which receive no distribution. The graduate workshop completes six or seven films each year, most of which are distributed, if only to a limited extent. Many of the students work on the crews of the film production unit, with varying degrees of responsibility and primarily to gain the first-hand experience which is felt to be an essential part of training.

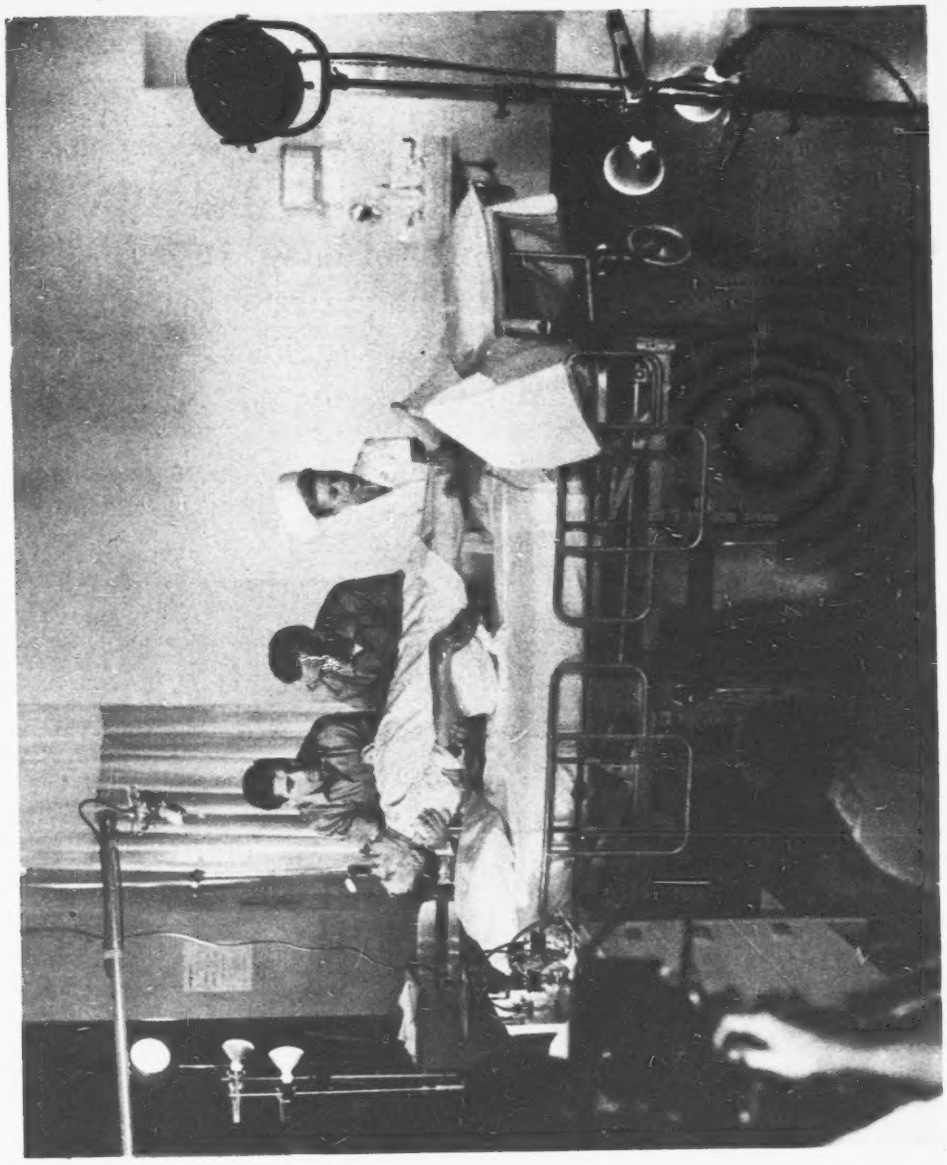
The Cinema Department is located in the Division of Communications, College of Letters, Arts, and Sciences.

The film production unit started shortly after World War II as an outgrowth of the teaching program. (This reverses the more usual procedure of teaching programs which grow out of production activities.) However, major emphasis remains on the teaching function.

## University of California at Los Angeles

The Division of Motion Pictures of the Theater Arts Department of the University of California at Los Angeles was established in 1947, and in 1948 the first degree was granted to a motion picture student. Both the bachelor's and master's degree are offered in Theater Arts, with specialization in film production. At present a separate division, the Motion Picture Division may be combined with Television-Radio to form a new Motion Picture-Television-Radio Division.[1]

[1] It is interesting to note that several of the separate teaching programs in radio, television, and motion pictures have been combined into one department. This consolidation is also being considered on a number of other campuses. Many of the skills required in the three areas are similar or overlapping (e.g., training in sound recording). Such consolidation may represent a strengthening of the teaching in all three areas. Conversely, one film unit was being separated from the television department.



University of California at Los Angeles, Visual Communication Department.
"This is Nursing."

The program has 143 students enrolled. Of these, 96 are under-graduates (juniors and seniors) and 47 are graduate students. In 1959, a total of 97 ten-minute reels were produced by these students. Eight reels were thesis films, 60 from the beginning student workshop, 20 from the advanced workshop, four from the animation unit, and five were miscellaneous production. Thirteen of the reels were made for outside sponsors by graduate students working under close supervision by the faculty. In general, only about 10% of the student films are distributed in any way.

A separate production and distribution facility, the Visual Communications Department, operates under the University Extension Division.[1]

## Indiana University

The first teaching of motion picture production at Indiana University took place in 1944, and the complete sequence of 20 semester hours was offered for the first time during the 1951-52 academic year. Production courses are taught in the Audio-Visual Center by faculty members on joint appointment by the Audio-Visual Center and the School of Education. Production courses may be taken as a minor toward an under-graduate degree, as a major emphasis

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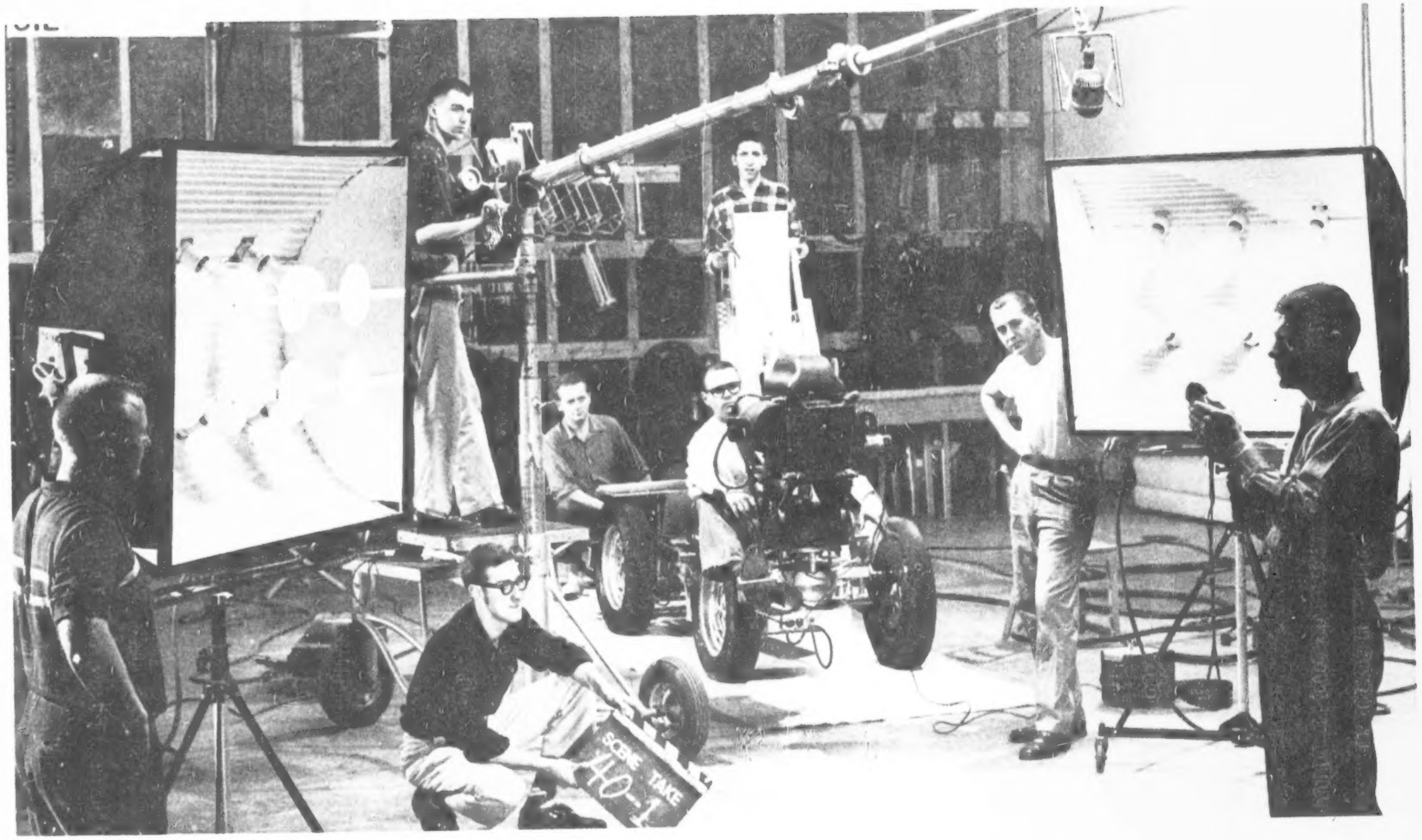
[1] Since this survey was made, this department has been moved from the Extension Division and set up as a campus department under university administration supervision.


SCENE TAKE
40-1

Bob Jones University. Students and staff on the sound stage.

toward the master's degree the Graduate School, and toward the master's, specialist's and doctor's degrees in the Graduate Division of the School of Education. They may be taken also as a minor toward the doctor's degree in either the Graduate School or the Graduate Division of the School of Education. Film production courses are a part of the program of professional education in Audio-Visual Communications.

Bob Jones University

The bachelor's degree in cinema, master's degree in cinema, and MFA degree with a major emphasis in cinema are available. For the graduate degree, the student must complete a project in some phase of motion picture production research. For the MFA degree, the student must complete a creative project embodying principles formulated in both his major and minor fields. In some cases, a thesis may be submitted in lieu of a project.

In the ten years since its inception, the Division of Cinema of the School of Fine Arts has grown until there are now 38 majors enrolled in the program which combines academic work with actual experience in film making.

The trade name for the Division of Cinema is UNUSUAL FILMS. There is probably no other institution in the United States or abroad which is so well equipped in relation to the number of students being trained.

## ACADEMIC PROGRAMS

A number of universities were surveyed under the impression that they had film production units as well as academic programs in film production.

It was found that this had formerly been the case at some universities, but the production unit had been discontinued. At others, while films were produced for campus use, they were made by students enrolled in production courses.

Information on these academic programs is included here. There are also other institutions teaching film production, and their exclusion from this report in no way reflects on the programs they provide. A comprehensive description of academic offerings in the field of film production was not an objective of this survey.

### Boston University

Motion picture production courses are offered in the Division of Communication Art, School of Public Relations and Communications. An undergraduate major in film is available. The graduate program is designed for the education of the communications specialist, with the master's degree in film production offered. The emphasis in the graduate program is on developing writer-directors, although students also have an opportunity to acquire technical skills in film production.

### New York University

Both graduate and undergraduate degree programs are offered by the Department of Television, Motion Picture, and Radio of the Communication Arts Group. Approximately 250 students are enrolled in the Department; 40 are film majors and five are film minors.

The university plans to increase the program on the graduate level; as the enrollment builds up, the scope of the graduate curriculum will also be increased. There are no plans to expand at the undergraduate level where course offerings are already generally complete.

Courses in the Department are open to students from Education, with a degree available at both graduate and undergraduate levels. In addition, an undergraduate major in Television, Motion Picture and Radio is also available to students in the School of Commerce and to students enrolled in Washington Square College.

Course work centers around the areas of production-direction, writing, acting-announcing, programming-production, management, and aesthetics and history. Of particular note is the Department's "Summer Motion Picture Workshop."

### Stanford University

The academic program at Stanford is the newest of the teaching programs and is under the Radio, Television, and Film Section of the Department of Speech and Drama. The film program is mainly concerned with non-theatrical production, film aesthetics, the process and effects of film communication, and the relationship between film and the behavioral sciences. Enrollment consists of 22 undergraduate majors, 18 master's candidates, and three candidates for the PhD in Mass Communications, offered jointly by the Radio-TV-Film section and the Department of Communication and Journalism. The program maintains a close relationship with the Institute for Communication Research.

The production function is split, with responsibility for public relations and scientific film work residing with the film unit of the News and Publications department, under the review of the University's Radio-TV-Film committee. The Radio-TV-Film section is responsible for production in the areas of social science research, in the humanities, liberal arts and education. Currently in progress is a study of non-verbal communication in student-teacher inter-action, in cooperation with the Institute for Communication Research.

### Columbia University

Film production courses are offered under the Program in the Arts. The academic program seeks to develop insight into the role of television, radio, and motion pictures in our society, to foster their proficient and informed use, and to encourage creative experimentation. Workshop courses make use of the facilities of the Center for Mass Communication, a division of the Columbia University Press, which makes documentary films on a professional basis, with financing entirely from sources outside the university. At times, students may work on one of the Center's productions, but as a rule, the professional production activity is completely separate from student production. Courses are open to students in all divisions of the university. A limited number are accepted as candidates for the MFA degree in motion picture and broadcasting. A film, produced while in residence, may be submitted by a student of exception ability as his graduate essay.

## City College of New York

Film courses are offered by the Film Institute in the Department of Speech, College of Liberal Arts and Sciences. The bachelor's degree with a major in film is available both in the College of Liberal Arts and Science and in the School of Education. In addition, non-credit courses are offered. Both credit and non-credit courses provide formal training in the documentary film tradition.

City College capitalizes on the wealth of professional experience available in the metropolitan area. Nearly all the film instructors work at making films in New York, either on their own or with commercial companies.

Students receive groundwork in the philosophic and historic aspects of film production, move on to development of skills in various areas of production, and produce individually a short film on an original topic. In the most advanced phase of the program, a group of students works together, exactly as a professional crew would work, under the direction of a producer. Emphasis in training is on equipping the student to express himself creatively through the film medium.

Northwestern University

Film courses are offered in the Department of Radio, Television, and Film in the School of Speech. Film work is regarded as professional education, and a conceptual rather than a skill basis is thought to be the best preparation for creative adaptability. The academic program is equally divided between training in production and in film theory and history. It is moving toward a comprehensive education in film for students who want to specialize in film or who need equal emphasis in film, radio, and television.

Degrees at the undergraduate, the master's, and the doctor's level are offered. The Department began originally as a Radio Department. Later a television emphasis was added. Since 1957, it has been a Radio, Television, and Film Department.

## TEACHING MATERIALS USED

Institutions were asked to list the textbooks and manuals used and the periodicals available to their students.

### TEXTBOOKS

| | |
|---|---|
| Alton, John | **Painting with Light,** New York: Macmillan Company, 1949 |
| Arnheim, Rudolph | **Film as Art,** Berkeley and Los Angeles: University of California Press, 1957 |
| Balazs, Bela | **Theory of Film,** London: Dobson, 1952 |
| Battison, John H. | **Movies for TV,** New York: Macmillan Company, 1950 |
| *Brodbeck, Emil E. | **Handbook of Basic Motion Picture Technique,** New York: McGraw-Hill, 1950 |
| Brunel, Adrian | **Film Script,** London: Burke Publishing Company, 1948 |
| Chamberlain, Kathryn | **An Introduction to the Science of Photography,** New York: Macmillan Company, 1957 |
| Egri, Lajos | **The Art of Dramatic Writing,** New York: Simon and Schuster, 1946 |
| Eisenstein, Sergei | **Film Form; The Film Sense,** New York: Meridian Books, 1957 |
| Gaskill, Arthur L. and David A. Englander | **Pictorial Continuity: How to Shoot a Movie Story,** New York: Essential Books, 1947 |
| Gipson, Henry Clay | **Films in Business and Industry,** New York: McGraw Hill Book Company, 1947 |
| Grierson, John | **Grierson on Documentary,** (ed. by Forsyth Hardy) New York: Harcourt Brace, 1947 |
| Hoban, Charles F., Jr. and Edward B. Van Ormer | **Instructional Film Research (1918-1950),** Port Washington, N.Y., Special Devices Center, Pennsylvania State College Institutional Film Research Program, sponsored jointly by the Departments of the Army and Navy, 1950 |

*Books most frequently listed.

| | |
|---|---|
| Hughes, Robert (Ed.) | **Film: Book I,** New York: Grove Press, 1959 |
| Hyde, Stuart | **Radio and TV Announcing,** Boston: Houghton Miflin, 1959 |
| James, Thomas Howard and George C. Higgens | **Photographic Theory,** New York: J. Wiley, 1948 |
| Kehoe, Vincent J. R. | **Technique of Film and Television Makeup,** New York: Hastings House, 1958 |
| Knight, Arthur | **The Liveliest Art,** New York: Macmillan and the New American Library, 1957 |
| *Livingston, Don | **Film and the Director,** New York: Macmillan Company, 1953 |
| Manvell, Roger and John Huntley | **The Technique of Film Music,** London: Focal Press, 1957 |
| Miller, Thomas H. and Wyatt Brummitt | **This is Photography,** Garden City, N.Y.: Garden City Books, 1955 |
| Nilsen, Vladimir | **Cinema as a Graphic Art,** London: Newnes, 1937 |
| Pudovkin, V. I. | **Film Technique and Film Acting,** New York: Grove Press, 1960 |
| *Reisz, Karel | **The Technique of Film Editing,** New York: Farrar, Straus and Cudahy, 1953 |
| Rotha, Paul | **Documentary Film,** London: Faber, 1952 |
| *Spottiswoode, Raymond | **Film and Its Techniques,** Berkeley and Los Angeles: University of California Press, 1951 |
| Talbot, Daniel (Ed.) | **Film: An Anthology,** New York: Simon and Schuster, 1959 |
| Tremaine, Howard M | **Audio Cyclopedia,** Indianapolis: H. W. Sams, 1959 |
| Whiting John R. | **Photography Is A Language,** Chicago and New York: Ziff Davis Publishing Company, 1946 |
| Yoakem, Lola | **TV and Screen Writing,** Berkeley: University of California Press, 1959 |
| Woodhouse, Bruce | **From Script to Screen,** London: Winchester Publications, 1948 |

*Books most frequently listed.

Few schools in the United States have collections of film publications even roughly comparable to the professional libraries of books, periodicals, and pamphlets maintained by European cinema schools. Unfortunately, very little of the material on which European collections are based have been translated into English. The Farmington Collection at the University of Southern California has many of the volumes published abroad, but these books are useful only to students with competencies in other languages.

## MANUALS

| | |
|---|---|
| Eastman Kodak | Master Photoguide<br>Adventures in Outdoor Color Slides<br>Adventures in Indoor Color Slides<br>How-To-Do-It Pictures<br>Photographic Production of Slides and Filmstrips<br>Studio Lighting for Product Photography<br>Magnetic Sound Recording |
| Educational Television and Radio Center | Editor's Manual |
| *Offenhauser | 16mm Sound Motion Picture Production |
| *Rose | American Cinematographers Handbook |
| *University Film Producers Association | 16mm Terms Used in Production of Non-Theatrical Motion Pictures |

*Books most frequently listed.

### Instruction Manuals for Various Cameras

Most of the teaching programs prepare and distribute to students manuals, syllabi, instruction sheets, and guide sheets in mimeographed or dittoed form. Many of these are very detailed and are prepared for a specific teaching situation.

### PERIODICALS

- Journal of the University Film Producers Association
- Journal of the Society of Motion Picture and Television Engineers
- American Cinematographer
- Aperture
- Audio-Visual Communications Review
- Audio-Visual and Film World
- Business Screen
- British Kinematography
- Educational Screen and Audiovisual Guide
- Film and Filming
- Film Culture
- Film Quarterly
- Hollywood Reporter
- Image
- Industrial Photography
- Industrial Film Producer
- Iskusstvo Kino
- Perspective
- Popular Photography
- Sight and Sound
- Variety

One university stated that it attempted to have available in the library one publication from each of the major producing countries in Europe.

### Films to Teach Film Making

All of the teaching programs make use of films and film clips. There are a great many film examples which have been made by the teaching staff for their own use. Films made by other universities and by commercial producers are also used. Most often named were Celluloid College, the American Cinema Editors films on editing, and films from the Calvin Company Workshop. The investigator discovered no exchange of film clips with European schools where such material is widely used.

In addition, film classics are widely used as outstanding examples of production techniques.

## Areas Where Text Material Is Needed

Judging from the response, the textbook most needed by the most teachers is a basic text, not written for the amateur film-maker, covering all facets of production, whose content and treatment would fall between the widely-used texts by Spottiswoode and Brodbeck

Many students are heading toward professional, non-theatrical film production. A beginning text with non-theatrical orientation is needed to replace the makeshift material now being used.

Specific areas where existing text material was thought to be insufficient, inadequate, or unsuitable were: communications theory, beginning sensitometry, laboratory procedures, film production management, television news coverage, present status of the documentary film, high speed and data recording, advanced lighting, and advanced camera-work.

## EXTENT OF FILM TEACHING

Study of film production teaching is a continuing activity of the Curriculum Committee of the University Film Producers Association. In a 1957 survey of the colleges and universities which were represented in the membership of the Association, the Committee identified seven universities with degree programs in film production. A combined total of 134 courses were offered.

In 1957, the Committee surveyed schools which were teaching radio, television, and photo-journalism as well as schools which were UFPA members. Data was collected from 200 institutions. Forty-seven schools were found to offer film courses and ten were listed as offering degree programs.

An unpublished survey made by UFPA in 1959 revealed that 20 universities offered three or more courses in photography and motion picture production (combined enrollment 2,989). Ten offered more than five courses. There were 887 students taking one course per year and 506 taking two or more.

Dr. John Tyo selected the ten universities having the most numerous film production courses for intensive study of course content, methods of instruction, and methods of evaluating student achievement.[1] Universities selected for study were: Uni-

[1] Tyo, John Henry. A Comparative Analysis of Motion Picture Production Courses Offered in Selected Colleges and Universities in the United States. Doctoral dissertation. Indiana University. 1961.

versity of Southern California, Bob Jones University, University of California at Los Angeles, New York University, Columbia University, University of Miami, Indiana University, College of the City of New York, Boston University, and Syracuse University. It was found that the bachelor's degree (BA, BS) was offered by eight, the master's degree (MA, MS, MFA) by 12, the doctor's degree (PhD, EdD) by two, and a specialist's degree by one. Of these ten universities, two had only undergraduate programs, five had both undergraduate and graduate, and three had only graduate. There were 442 undergraduate and 243 graduate students enrolled.

## STATUS OF FILM TEACHING

An immense amount of money is being spent on film production in the United States. Much of it is concentrated in areas where the American educational system is thought to be critically weak. In the past three years, entire courses in chemistry, physics, and biology have been put on film, not just once, but twice in each of the three fields.

In spite of the size of the expenditure for the production of science films, almost nothing is being spent on training future filmmakers to make scientific films and absolutely nothing is being spent on equipping the future scientist to use film as a tool. Experimentation with various types and formats of the educational film is literally non-existent in the United States, even though hundreds of millions of dollars are being spent on educational films and on television.

While this survey examined the status and extent of film training only incidentally, this is a topic which merits more specific attention. University administrators at universities not teaching film production courses evinced no feeling that such courses were urgently needed. Further, they indicated that they had not sufficient funds to increase and extend the activities of an already established film production unit, much less to add a comprehensive training program in film production to their academic offerings.

Either government or foundation support is urgently needed to develop several key training programs where the outstanding young people who are already attracted to film courses can be given the comprehensive educational background and professional competencies required by the non-theatrical field.

Financial assistance is needed to provide scholarships and fellowships covering tuition, as well as in securing enough laboratory supplies and equipment to make it possible to give each student an opportunity for such fundamental experience as exposing and editing enough film to establish a basis for working in films with confidence.

Unless this kind of support becomes available in the near future, the United States, which already has too few competent and creative makers of educational and non-theatrical films, will find the supply of film-makers of the type it needs in increasingly shorter supply.

It is recommended that further study be made of the teaching of film production in academic programs, with the following objectives:

1. To encourage the establishment and growth of comprehensive academic programs in non-theatrical film production.
2. To develop basic curricula for the various areas of film production, including not only film skills, but qualifications in the arts, sciences, and humanities as well.
3. To identify the specific content areas where additional text material is needed.
4. To locate the existing films and film clips which would be useful in teaching film production.
5. To document the need and secure financial support for an increasing amount of student assistance through scholarships, fellowships, and loan funds.
6. To encourage the writing and publication of text books (and production of related film clips) specifically designed for use in teaching film production techniques.

THE UNIVERSITY OF CALIFORNIA
1868

University of California at Los Angeles - Visual Communication Department. Production shot from the film series "Ballistic and Space Vehicle Systems."

## CHAPTER 8

# ADDITIONAL PRODUCING UNITS

There were a number of film-producing institutions which, because of volume or type of production, geographical location, or administrative reasons, were not included in the main portion of the survey.

A short questionnaire, composed of items selected from the more lengthy and detailed interview guide, was mailed to 14 of these institutions. Three were visited by the investigator as each was located near another unit which was surveyed.

These 17 additional producers, reported on in this chapter, are:

*College of St. Thomas, St. Paul, Minnesota
Dartmouth College, Hanover, New Hampshire
George Peabody College for Teachers, Nashville, Tennessee

Georgia Center for Continuing Education, Athens, Georgia

University of Illinois, Champaign, Illinois

Iowa State Teachers College, Cedar Falls, Iowa
Kansas State College, Pittsburg, Kansas

Louisiana State University, Baton Rouge,
Louisiana

*Macalester College, St. Paul, Minnesota

Ohio University, Athens, Ohio

Oregon State System of Higher Education,
Corvallis, Oregon

Sam Houston State Teachers College, Huntsville,
Texas

*Stephens College, Columbia, Missouri

Stout State College, Menomonie, Wisconsin

University of Washington, Seattle, Washington

Virginia Polytechnic Institute, Blacksburg,
Virginia

Western Illinois University, Macomb, Illinois

The volume and character of production by several of these institutions were such that they should have been surveyed personally by the investigator, using the more detailed interview guide. Unfortunately because of certain limitations in the survey schedule, it was not possible to include them.

At two of the institutions listed, film production had been discontinued temporarily because the pres-

---

*These were visited by the investigator.

sure of new and important audio-visual projects required the full-time attention of the staff. However, production was in no sense regarded as eliminated, but was being held in abeyance. Both staff and the facilities would again be used for film-making as soon as staff time was available.

These units ranged in age from one to 39 years.

| | | | |
|---|---|---|---|
| 1 year | 1 unit | 8 years | 2 units |
| 3 years | 2 units | 10 years | 2 units |
| 4 years | 1 unit | 14 years | 1 unit |
| 5 years | 4 units | 20 years | 1 unit |
| 6 years | 1 unit | 39 years | 1 unit |
| | Age not reported | 1 unit | |

## ORGANIZATION AND OPERATION

All of the units were a part of a larger department. Eight were part of the audio-visual service or center, with one a part of an audio-visual service located within a general extension division. Two were part of a radio-television-film department. One each was located in a department of public relations, agricultural information, broadcasting, continuing education, speech and drama, and education and psychology.

Source of funds for film production was reported as follows, with most units reporting more than one source:

| | |
|---|---|
| Budget of other departments | 11 units |
| Budget of department | 10 units |

| | |
|---|---|
| Sources outside the university | 9 units |
| General university budget | 2 units |
| Revolving fund | 2 units |

The total number of people involved in film production at these units was 42. These spent varying amounts of time in film production, with not more than eleven reported as being full-time in production. One department was undergoing re-organization and had no staff. All production was currently being done by part-time people under the supervision of the audio-visual coordinator; however, film staff were to be added beginning in June 1961.

Nine reported the occasional use of free lance film makers. Areas where these were used were:

| | |
|---|---|
| All areas of production | 2 units |
| Camera | 2 units |
| Writing | 2 units |
| Directing | 1 unit |
| Editing | 1 unit |

Two of the units reported using the motion picture facilities of another nearby university. No similar arrangement was reported by any other institutions included in the survey. It would seem that an arrangement such as this might well be considered by the college or university which would like to provide a basic motion picture service on its campus but which for budget reasons cannot afford a full-fledged unit.

Four reported that the services of commercial film producers were sometimes used. In each of these cases, a member of the university faculty or staff was assigned to act as technical advisor, and the university retained full control of script content. Those films contracted for with outside producers were mainly for public relations and fund raising purposes.

At six universities, facilities for film production were also available at some other department or departments. Three of the six had film facilities in the athletic department; two in agriculture; three in television; three in photography; and one in the medical school which had produced 14 titles totaling 30 reels.

Facilities of other departments which strengthen the capacities of the film unit were used. Those listed were:

| | |
|---|---|
| Educational and technical advisors | 11 units |
| Narrators | 10 units |
| Actors | 10 units |

| | |
|---|---|
| Art work for titles | 7 units |
| Set design, construction, decoration | 6 units |
| Compose music for background | 5 units |
| Perform music for background | 5 units |
| Costumes | 5 units |

Publicity about the activities of the film producing unit was mainly in alumni publications and local newspapers, reported by eight and seven respectively. Also mentioned as publicity media were releases from the university information service, catalogs, departmental newsletters, personal letters, and direct mail announcements. Volume of publicity was reported as ''large'' by one; three indicated ''normal'' news coverage; and four reported only limited or meager publicity. It seems that these 17 additional units are in the same situation regarding publicity as the 40 discussed in greater detail in the main body of this report.

Distribution on-campus of films produced was handled by the audio-visual service at eight institutions, by the producing department at one, and by the main library at one. Six institutions did not report their arrangements for on-campus distribution.

Off-campus distribution was handled by the audio-visual department at five institutions, by the producing department at one, by the National Educational Television and Radio Center at one, and by the main library at one. One university reported that distribution was handled by a commercial film company. Eight units either did not respond or reported no off-campus distribution of their films. Like the other 40, these 17 units could well devote some attention and thought to the distribution of the films they make, both on-campus and off.

## PLANS FOR EXPANSION

Seven of the units had definite plans for expansion; two would like to expand but have no definite plans for doing so; and eight reported no plans for expansion.

Where expansion was anticipated or desired, it was envisaged as serving the following objectives:

| | |
|---|---|
| Produce films for use in instruction on campus | 9 units |
| Produce films for use in university public relations | 8 units |
| Produce films which could be sold to others | 6 units |
| Provide a research and report tool for other departments | 5 units |
| Provide a service to outside sponsors of educational films | 5 units |
| Produce films for use on educational television | 3 units |

## DETERRENTS TO GROWTH

The deterrents to growth noted by these units were much the same as those present in the other 40, except that lack of space ranked in first place, followed closely by lack of funds and lack of qualified staff. One unit head stated, "Any expansion in service or output must wait on space being made available." At this institution, funds were available for staff and production, but could not be used because there was no space for staff to work in.

### DETERRENTS LISTED

| | |
|---|---|
| Lack of space | 13 units |
| Lack of funds | 11 units |
| Lack of qualified staff | 9 units |
| Need help in determining facilities needed | 4 units |
| Lack of administrative understanding and support | 4 units |
| Lack of general acceptance on campus | 2 units |
| Need help in preliminary planning | 3 units |

One added that time, energy, and direction from interested faculty members would be required before the film production service could expand.

## VOLUME OF PRODUCTION

Together these units reported a total production of 251 titles, not including athletic footage, during the life of the unit. The total number of reels reported, including athletic footage, was 983.

The film unit head was asked to indicate what kinds of films had been made. The response was:

| | |
|---|---|
| Films for use in teaching on-campus | 16 units |
| Films for public relations purposes | 14 units |
| Research and record footage | 12 units[1] |
| Films for off-campus sale | 10 units |
| Athletic footage | 8 units |

In addition, two reported making television news items about the university, two material for use on educational television, and one films for use with adult extension groups.

[1] This appears to be a higher percentage of schools involved in this type of production than was found among the 40 reported in the major portion of the survey. It is difficult to make any accurate comparison, since the 40 were asked to identify the type of film they made most frequently, and the 14 were asked to name all the types they had made.

Figures for use of 16mm raw stock were not reported by all 17, but

10 reported a total of 114,600 feet used in 1957-58

12 reported a total of 123,800 feet used in 1958-59

14 reported a total of 232,800 feet used in 1959-60

## FILMS PRODUCED

The following titles of films produced were listed by the 17 units:

DARTMOUTH COLLEGE,
Hanover, New Hampshire

- A-C-A Report
- Dartmouth Visited
- Dartmouth Outdoors
- Eisenhower at Dartmouth
- Football Highlights (1947-60)
- Green Flashback
- Hanover 1947
- Mountain Farm
- My First Week
- Poison in the House
- Ski Way Story
- Snow Holiday
- Winter Interlude
- Wintersports Weekend

GEORGE PEABODY COLLEGE,
Nashville, Tennessee

- A Flight Unit
- How to Surface a Gym Floor
- A Postal Unit
- A Reading Unit
- A Social Studies Unit
- 13 Films on Administration of Different Psychological Tests

UNIVERSITY OF ILLINOIS,
Champaign, Illinois

- Analytical Balance
- An Early Illini
- Band Highlites, '48 '49
- Band Highlites, '56 '57
- Beyond Teaching
- Bond Issue
- Contact With Books
- Eliot Banquet
- Engineering -- A Career for Tomorrow
- From Forage to Milk
- Gymnastics Analysis
- Harding of Illinois
- Heart Association
- Lip Reading (series)
- March of the Illini
- Modern Dance
- Navy Pier
- Problem Films (for research)
- Repossessed
- Saturday Spectacle
- Serving the Whole State
- Six Man Football
- Tambo
- Techniques of Gravametric Analysis
- The Band Goes West
- Warm Air
- Zoonosis

GEORGIA CENTER FOR CONTINUING
EDUCATION, Athens, Georgia

A Political Animal
Blind Horticulturists
Final Thaw
For the Birds
Green Is For Action
Public Hearing
Sometimes Harmonious - Sometimes Not
The Nature of Man
The Return of Prometheus
The Sentence Is Life

KANSAS STATE COLLEGE,
Pittsburg, Kansas

R. S. Russ Centenial
Strip Pit Fishing

LOUISIANA STATE UNIVERSITY,
Baton Rouge, Louisiana

Boys' State
Girls' State
L. S. U. Report 1957
L. S. U. Report 1960
R. O. T. C
A Shot in the Dark

MACALESTER COLLEGE,
St. Paul, Minnesota

Form that Lives and Form
Sculpture in Minnesota

OHIO UNIVERSITY,
Athens, Ohio

Fine Arts Discussion Class
Groundbreaking Ceremonies,
  West Green
Grover Center Dedication
Homecoming 1958
Homecoming 1959
Homecoming 1960
1960 Football Banquet

IOWA STATE TEACHERS COLLEGE,
Cedar Falls, Iowa

Empathy
Experience Records
Motivation Through Unit Teaching
Physical and Motor Development
  of Children
Providing for Individual Differences
Quest for Human Values
Sculpture in Wood
Writing in 2nd Grade

OREGON STATE SYSTEM OF
HIGHER EDUCATION,
Corvallis, Ore.

The American Dream
Best Eggs to Buy
Chemistry Demonstration
Fairview Home #1
Fairview Home #2
Focus on ETV
4-H Summer School
Higher Education --
  Key to Oregon's Future
Hillcrest School of Oregon
How to Pick Beans
How to Pick Strawberries
Like Getting Out
Mrs. McCormack's Outdoor Classroom
MacLaren School for Boys
Maintaining Raw Product Quality
Make Money Picking Beans
Make Money Picking Berries
Modern Dance Class
Oregon School for the Blind
Oregon School of the Deaf
Oregon State Correctional
  Institution
Oregon State Penitentiary
Oregon State Tuberculosis Hospital
Oregon State Hospital #1
Oregon State Hospital #2

(Oregon State, cont'd)

OSC Seed Laboratory
Physical Education Activities
  in the Classroom
Report of N.D.E.A. Research Project
Sand Dune Control
Symphylids and their Control
The Leland Cheyne Family
The David Saucy Family
The J. W. Southworth Family
The Jay Strobl Family

SAM HOUSTON STATE TEACHERS COLLEGE,
Huntsville, Texas

Art
Basic Make-Up for the Stage
Birdseye View of SHSTC
Books and Barracks
Doctor, Lawyer, Merchant...or Teacher
Figures...Mechanical and Otherwise
Military Day 1959
Out of this Earth
A Question of Necessity
Report to the Taxpayer
Sleeping Beauty
So...You Want to Go to College
Story of the Ants
Student Newspapers
Texas Souvenir
The Cross and the College

STEPHENS COLLEGE,
Columbia, Missouri

Alumnae
Amahl
Bird Film
Campus Courtesies
Christmas Party for Horses
Commencement
Commencement Water Show
Drama Department
Grapes Sculpture
Horsemanship in Stephens College
Humanities: Orchestra Demonstration
Involuntary Thief
Marriage of Figaro
Orpheus
The Perfect Riders
President Wood
The Secret
Speaking of the Arts
Time to Think Series (13 films)

COLLEGE OF ST. THOMAS,
St. Paul, Minnesota

Basketball
Career Festival
Crack Drill Squad
Football
General Grunther's Visit
Military Training Program
Presidential Inauguration
6 - 1/2 Hour TV Programs

STOUT STATE COLLEGE,
Menomonie, Wisconsin

Block Cutting and Printing
Design Your Future
Electrical Safety in the Home
Industrial Education in Your Future
My Pop's a Lineman
Printing: Platen Press Makeready

VIRGINIA POLYTECHNIC INSTITUTE,
Blacksburg, Virginia

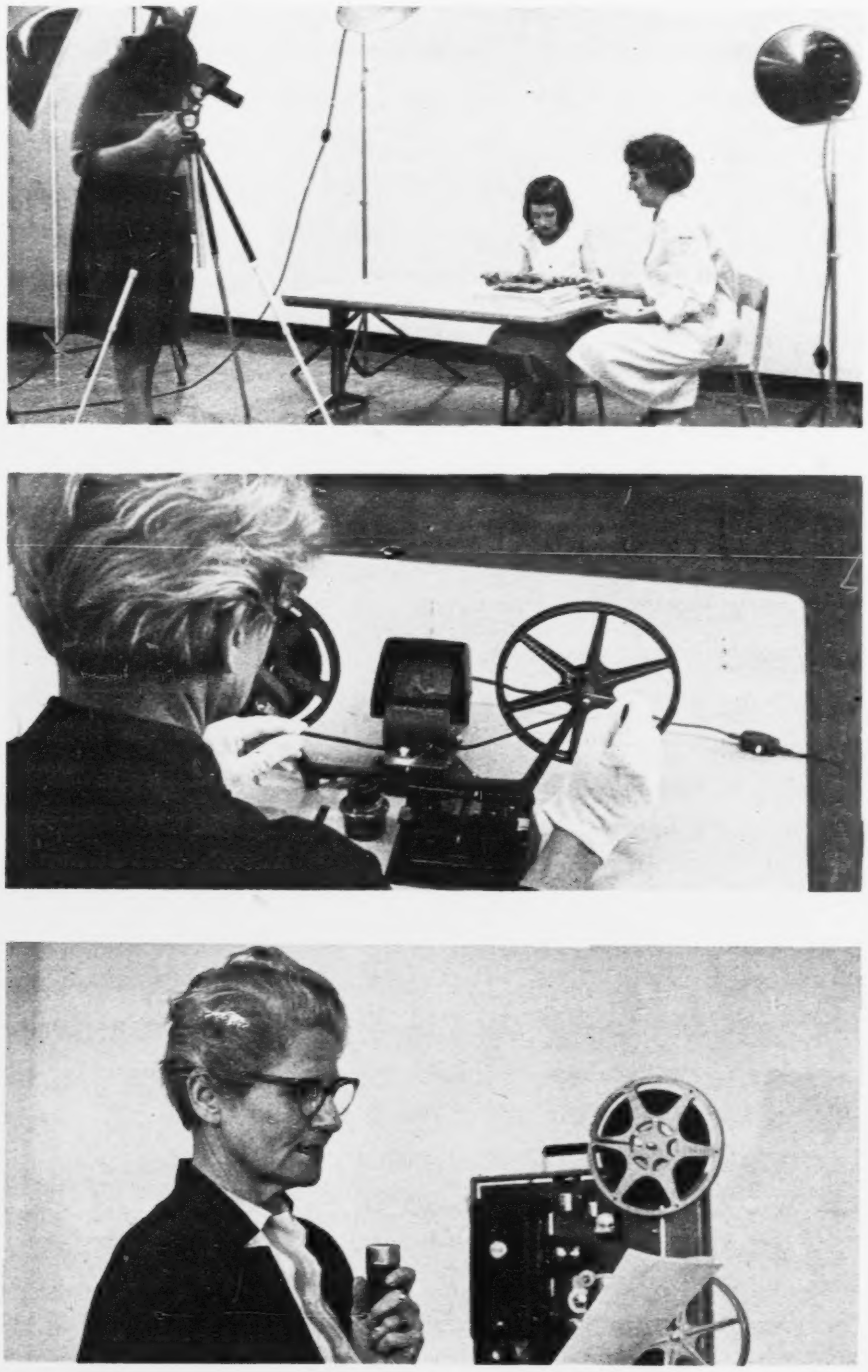
Agricultural Exposition
Alert -- Alfalfa Enemy
Artificial Insemination
Beef in the Balance
Better Corn Production
Beyond the Meter
Blind Date
Enter the Atom
Fencing for the Future
Fifteen Minutes to Mealtime
Fitting Dairy Cows TV Clips
Forage Planning for Profit
Fly Control TV Clips
4-H Electric Congress and Conservation
  Camp
4-H Parade
4-H Short Course '55
Golden Roots
House of a Lifetime
King Size Dairy
Make Me a Molecule
More from Ore
1958 Agricultural Exposition
Save with Treated Posts
The Tomato that Had Everything
Tomato Pests
Trees for Virginia
Virginia Mucosal Disease

UNIVERSITY OF WASHINGTON,
Seattle, Washington

- Cable Spinning
- Home Coming
- Lesson on Diplomacy
- Sockeye Salmon Story
- Trial by Jury
- Welton -- A Healthy Community

WESTERN ILLINOIS UNIVERSITY,
Macomb, Illinois

- Agriculture at Western
- A Letter to You
- County School
- Homecoming 1955
- Homecoming 1956
- Homecoming 1957
- Industrial Art Through the Eyes of Patty and Bob
- Look
- Mexico M - 4
- Modern Pottery
- Participating Bulletin Boards
- Sixth Inauguration



San Jose State College. 8mm film production project.

1. Shooting
2. Editing
3. Instructor records narration

## TEACHING MOTION PICTURE PRODUCTION

Only four of these universities offered courses in motion picture production and only one offered as many as three courses. Film production was discussed as a part of other courses (audio-visual, television, photography, etc.) at seven. Only one university not already teaching film production had plans for establishing courses.

One reported that students each year made 50 one-minute film exercises. Another reported that all its films were student productions and that 80 prints of one film had been sold.

## UNUSUAL FILM PROJECTS

Several of the institutions visited or contacted by mail had unusual arrangments for film production or were experimenting with new approaches to production or to teaching film production.

### Producing in 8mm at San Jose State College

At San Jose State College, 8mm sound film is being used as a means for preparing simple, unsophisticated films and film clips on a relatively inexpensive but entirely satisfactory level.

There has been a great deal of conjecture about the possible impact on education of 8mm, with its lighter, easier-to-operate equipment and its potentiality for greatly reduced costs.

The San Jose experiment is the first systematic use of 8mm sound films for instructional purposes by a major educational institution, and should be followed with interest by other institutions which are concerned about costs.

The pilot project at the College is one to provide for the Occupational Therapy Department a visual record of patients, their ailments and treatments, for use in teaching student therapists.

The first film in the series shows a doctor examining a patient with a back injury while the sound track carries a description of the patient's condition. In the next sequence, a trained therapist describes the treatment given to correct the condition. Finally, the patient is shown at a later state of treatment to document his improvement. The instructor herself narrates the film.

The film is used in teaching small groups and is also available to students for individual study. Films of this type are useful as a substitute for field trips which have been found to be time-consuming, difficult to schedule (since both academic and hospital schedules must be taken into account), and frequently unproductive in terms of what students are able to observe.

Out-of-pocket costs for materials and services on this first film (23 minutes running time) were under $60.00. Audio-Visual Service staff members spent a total of 85 hours in planning, shooting, editing, and sounding.

Simple set-ups are used and a minimum amount of 8mm equipment is available (cameras, editing equipment, projector). The financing for the 8mm film project is included in the budget for campus audio-visual services, although a department which requests extensive filming may be asked to purchase the film stock out of its own budget.

Applications of 8mm film to teaching in other fields is also being explored and material has been produced for use in audio-visual classes. In one instance, an instructor made a film to demonstrate the operation of a phonograph; the film is used with small groups, perhaps several times with a group, and replaces a front-of-the-room demonstration. In an audio-visual materials production class, sets of 2x2 color slides, each with a synchronized taped narration, have been made to show detailed steps in various techniques for making a variety of instructional materials. A group of short films (1 1/2 - 2 minutes each) are being shot to give an overview of each procedure which is detailed in the slides. Students will view the film introduction, then study the slides in teaching themselves the various techniques. This ''systems'' approach combines the use of a variety of instructional materials, each of which makes its own particular contributions to education.

It may well be that this experimental project will develop into a regular production unit based on 8mm film, paralleling the development of many of the 16mm units in the university field.

### Teaching in 8mm at Stephens College

Recent advances in 8mm film and equipment have caused a great deal of speculation about its possible impact on education and its usefulness in training future film-makers.

Stephens College is already using 8mm film and equipment in its beginning film production courses, and plans to extend the use of 8mm through its entire teaching program. This is based on the belief that skills and understandings in film concept and writing, camera work, and basic techniques of directing and editing can be developed as well with 8mm as with 16mm. Using 8mm makes it possible for each student to have more film footage to work with than would be possible with 16mm. Each student can be given more experience and more opportunity for individual experimentation with the film medium. The College is asking for foundation support for this pioneer effot.

This will be the first systematic attempt by a teaching program to use 8mm instead of 16mm, and as such will be of much interest to universities already teaching film production as well as to those which are contemplating establishing or expanding academic programs in film production.

(Film teaching at Stephens is under the Television, Radio, and Film Department which presents an undergraduate curriculum in cooperation with the Theater Arts Department. Since interests and capabilities vary with the individual, the Department offers two separate study programs, emphasizing either production or performance. The student may select the production sequence, the performance sequence, or a combination of the two.)

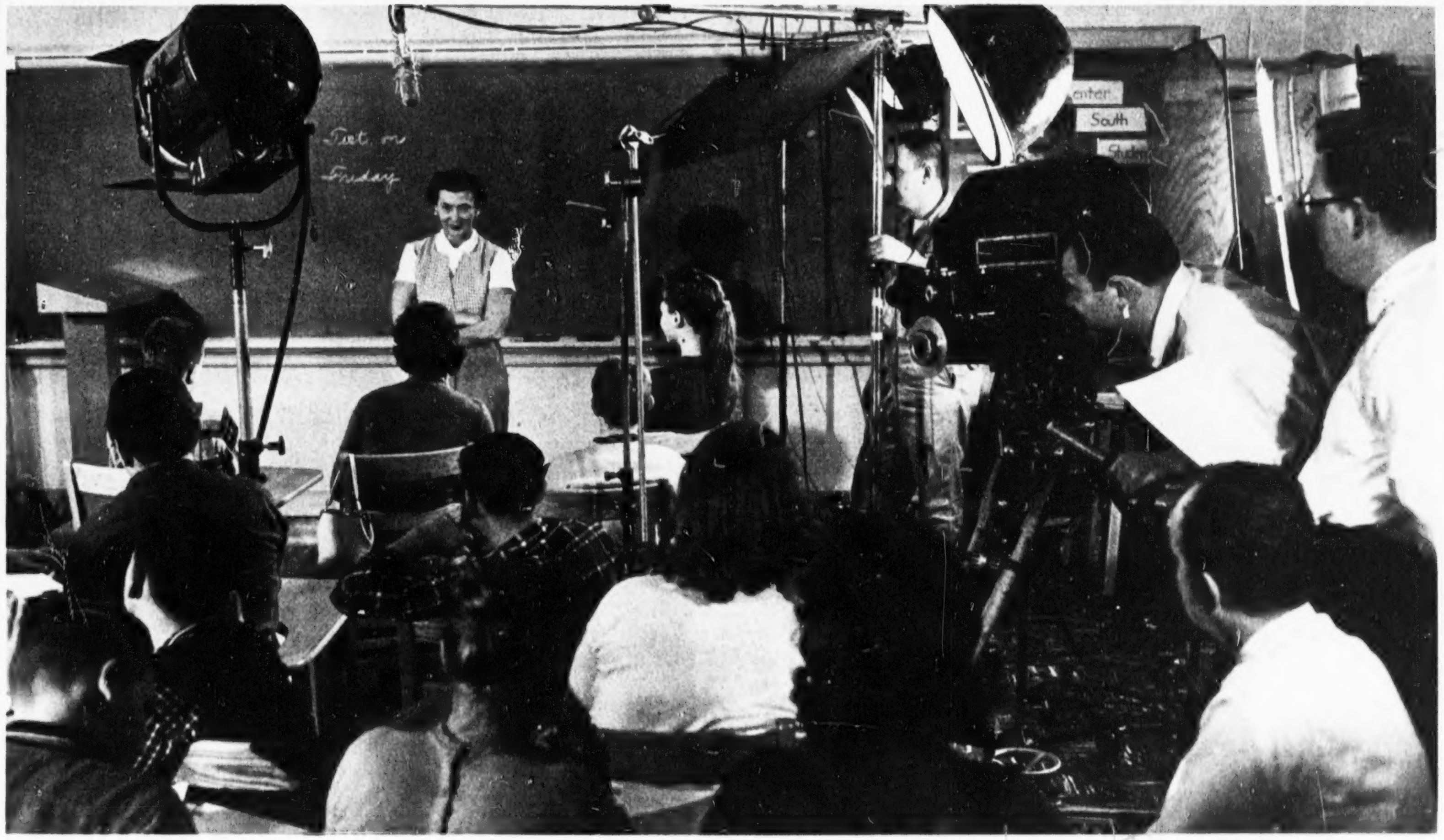
### Cooperative Production at the University of Kansas City

At the time of the survey, an unusual arrangement for the production of educational films was in operation at the University of Kansas City.

A cooperative production program was in effect between the University and Calvin Productions, Inc., an established production company that has produced sponsored educational and industrial films for 30 years.

This unique cooperation between a major producing organization and a university took into consideration the particular advantages which each had for the production of educational motion pictures.

The University supplied the educational author or technical advisor to work with the writer on the preparation of the script and assumed responsibility for the accuracy of the educational content


Test on
Friday
South

University of Kansas City-Calvin Company. On location at
Red Bridge Elementary School

of the film and for the educational procedure pictured.

Calvin Productions supplied the necessary production facilities and services, making available all of its very considerable resources to insure production quality of the highest technical caliber.

Since 1959, three series of films in mathematics for the United States Armed Forces Institute and a series of three films dealing with standardized tests of intelligence, ability, and achievement have been made under this arrangement.

### FILM PRODUCTION IN THE PUBLIC SCHOOLS

Reports of film production projects carried out by a class or student committee are quite often seen in audio-visual and teacher-oriented magazines.[1] Most often these seem to be sparked by a teacher or a student who is interested in photography, and who

[1] Most of the film production activity reported in professional publications is being done in the medium-sized school systems under the supervision of the audio-visual director. Equipment is basic. The quality of the production depends upon the ability and ingenuity of the person in charge. If the person responsible should move to another school, there would be no one qualified to continue production and probably little administrative support for it. Consequently, it was felt that a report of the status of educational production at this level would have little permanent value.

recognizes its usefulness in recording some event or in contributing to class work. Making of a film can provide valuable learning experiences for students.

Before the survey was undertaken, it was thought that a good many of the large public school systems were probably engaged in some type of film production on a more or less systematic basis, possibly preparing filmed material for their own consumption only, with staffs having at least minimum training and experience in educational film making, and a reasonable amount of equipment to work with.

Responses to the preliminary questionnaire sent out by the U. S. Office of Education, aimed at locating such school systems, were disappointing. Only six school systems indicated formal motion picture activity, either currently or in the past. The Oakland Public Schools, Berkeley Unified School District, and Detroit Public Schools reported that while some films were made from time to time, production was both small scale and irregular. The San Diego Schools, the School District of Erie, and the Cleveland Board of Education were the only systems which reported ever having a film production organization.

## San Diego City Schools

Approximately 30 films have been produced by the Instructional Aids Department over the past ten years. These have been films for instruction and public relations, plus research and record footage. There are no plans for increasing the film production activity.

## School District of the City of Erie, Pennsylvania

Film production was started about ten years ago and continued for five years, as a part of the activity of the Instructional Materials Department. Pressure of time and other duties on staff was primarily responsible for the discontinuance of film making.

## Cleveland, Ohio, Board of Education

Motion picture production in the Cleveland schools began about 20 years ago with some individual teachers making silent, black and white films for use in their own classrooms. A coordinated production program by the Bureau of Visual Education was instituted 17 years ago, and all film production is now carried on by the Bureau. Each film project must have the approval of the superintendent before it can be started and production is limited to those films that cannot be produced economically by a commercial company.

A large amount of footage in both black and white and color has been exposed and edited for special purposes. These are not complete motion pictures; rather, they were intended and are used for special instructional purposes. In addition, about 30 reels of complete films have been produced.

The Bureau of Visual Education has produced about 70 filmed segments, ranging in length from a few minutes to 20 minutes, for use on the Cleveland Public Schools television program carried by a local commercial station. When one of these programs has teaching possibilities, it is kinescoped and circulated among the Cleveland schools.

The Board of Education is now engaged in the production of a series of half-hour television programs to show the public the depth and breadth of the teaching of various subjects in the curriculum. Most of the program content is on film.

Facilities for production include a 32x32 studio with a storage room of the same size, enough lighting equipment to light a large elementary school gymnasium for good color, an adequate amount of editing equipment, two Cine Special cameras with a full complement of lenses, an Auricon Pro 1200 which will handle either magnetic or optical sound, and the necessary accessories.

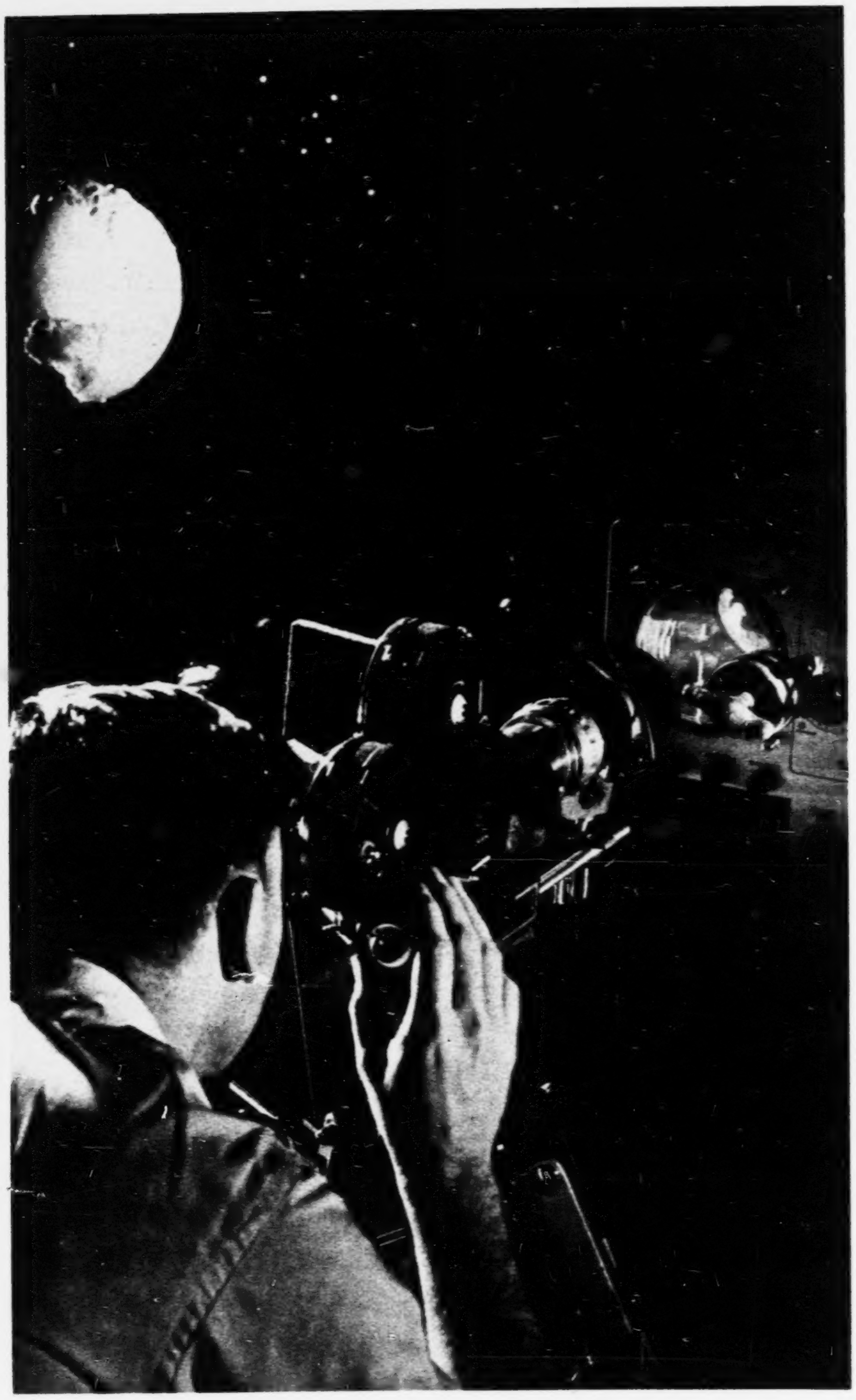
The production crew usually consists of a director and two sound men from the school radio station, a cameraman-editor, a second cameraman, and two technicians.

There are plans for increasing the film production activity. Another camera is to be added and perhaps a sound-treated studio. Production of in-service training films for teachers in the system is being considered.

## Future of Film Making by the Public Schools

Public schools are by no means exempt from the budget problems which beset the colleges and universities. Many of those which would like to produce special instructional films, or use films to record and report, are discouraged by the costs involved.

With the recent improvements in 8mm film and equipment and the possibility for greatly reduced costs which 8mm is thought to offer, these schools may be able to produce the kind of footage they need at a price they can afford to pay.



Rensselaer Polytechnic Institute - Shooting Orbit Sequence for Film, "Satellite Orbits," Using Multiplexing equipment with Oscilloscope Dimage

## CHAPTER 9

# SUMMARY, RECOMMENDATIONS, AND PROBLEMS OF THE UNIVERSITY FILM PRODUCTION MOVEMENT

The major purpose in undertaking this survey was to collect and organize comprehensive information about the facilities available for the production of educational, research, and scientific motion pictures at colleges and universities in the United States. The extent of those facilities is not widely recognized. Many units are not well known even on their own campuses, nor is the university film movement, as a whole, familiar to foundations, government agencies, and professional associations which are concerned about the need for improving the quality of education in this country.

Much of the factual information contained in the preceding chapters of this report might have been collected by mailed questionnaires. However, there is considerable evidence regarding the actual functioning of a unit on a university campus that can be sensed through discussion and observation, but which will not appear in the written answers to a formal questionnaire. This is particularly true in the relations of one department to another, the way equipment is maintained, and the quality of the films made by a unit that is producing creative as well as technical material. For this reason, the investigator visited as many of the units as possible, within the limitation of time and budget, and talked to as many people as possible on each campus, including university administrators as well as film unit staff members.

From these observations and discussions, combined with the factual data collected, certain generalizations, problems, and recommendations were formulated. These have been put down in this chapter as an editorial summary. It represents one person's judgment of some of the problems that are particularly worthy of comment, along with recommendations based, not upon personal opinion, but upon the methods that some units have used successfully to solve these problems.

## THE UNIVERSITY ADMINISTRATOR AND THE FILM UNIT

The university film production movement has grown rapidly. Only seven universities were represented at the first meeting held at the University of Iowa in 1947, while more than 80 have sent representatives in recent years. All types of colleges and universities -- large and small, public and private, liberal arts and technical -- have film units, but the total number is still only a fraction of the colleges and universities in this country.

While there are still many universities which have not established film units, the administrator who supports a unit gives evidence that this support has been motivated by the belief that it is the responsibility of the university administration to encourage the faculty to use those techniques and tools that have promise for improving instruction and communication.

Chief administrative officers were interviewed on every campus visited. Each was asked to rank the goals and deterrents to growth of his film production unit. Nearly all (88%) rated improvement of instruction on their own campus as the primary goal; 78% ranked lack of funds as the major deterrent. Sale of prints of films produced was regarded as an important goal by only five of the presidents.

This suggests the need for some re-thinking of the relationships between film production and film distribution. If a film contributes to the solution of an instructional problem on one campus, it is quite possible that other universities would also find the film helpful. This means that some plan of marketing might be established, with someone with distribution "know-how" put in charge and given a realistic operating budget. This has been done at only five or six universities, and these universities were the ones which listed both producing for their own instructional uses and sales to other universities as major goals. At none of them was the complaint that "films cost too much" encountered during interviews with university administrators.

Scarcity of funds at most universities suggests another factor in cost which should be re-examined. How many film units can one university afford? At least five universities surveyed were supporting either three or four film producing units, and five others had at least two. If a university feels it cannot adequately finance one unit operating at full capacity, how can it justify multiple units that operate only sporadically?

Administrators might also study the placement of the film unit in relation to the goal of improving instruction. Apparently, most units developed because of the energy and foresight of one person in a particular academic department or service division, and have remained where first established. If the film unit is to make a positive contribution to improvement of instruction where, within the university, would be its most effective location? Where might the faculty reasonably be expected to turn for help with instructional problems? Would they be more likely to seek assistance from a unit operating directly under a dean of faculty or an academic vice president, say, than from a unit located under the business manager or in the photographic, or public relations department? These are questions to which each university must find its own answers in terms of its own situation, personnel, and objectives.

Budgeting for the film production operation also merits re-examination by university administrators. It does not appear to be a wise use of funds to hire staff for a motion picture unit, purchase adequate equipment for them to use, assign to them space that is at least relatively adequate -- and then, fail to provide the unit with financial support to keep it productively busy producing teaching material that would help to improve instruction. This raises the further question of where funds should be budgeted for improvement of instruction. Should an academic department be expected to provide all the funds to finance the production of the films it needs? It is not expected to provide the funds for operation of the library or for the closed-circuit television system -- both of which in some ways could be considered comparable.

If the administration is sincerely interested in improving instruction through the use of films, it will probably have to assume some responsibility for financing the film unit, at least to cover overhead (as is now done at 17 universities), or increase departmental budgets to a point where such materials can be procured by the departments without the sacrifice of other items needed for instruction.

Few of the presidents and chancellors ranked production of the public relations films as a primary goal of the film unit. However, this is due to a change in emphasis and in type of public relations film rather than to disinterest in public relations. It is true that most institutions are no longer interested in the student recruitment film. They are now more concerned with information films directed at alumni and friends of the university.

Only a few of the administrators regarded the research and writing that go into film production as comparable to the research and writing that go into preparation of an article for a professional journal or magazine. Little recognition was given for participation in film production. However, three different national associations (in physics, chemistry, and biology) have recently recruited outstanding authorities -- including Nobel Prize winners, professors from prestige universities in both the United States and England, and leading scientists from industrial research laboratories -- to work on film series for high school science. Some of these men have taken months off from their regular positions to work on these productions. Obviously, they consider such projects worthy of their efforts. Why, then, should work on films often carry so little prestige on a professor's own campus?

## ORGANIZATION AND OPERATION OF THE FILM UNIT

As might be expected, the organization, budgeting, and operation of the film units varied widely. However, there were certain procedures and problems that appeared to be common and worthy of summary and comment.

Most units feel that they should service the entire campus, and that they do so about as well as they can with their present budgets.

There is a rapid increase in the amount of support being channeled to film units through academic departments which have received grants for research requiring the production of motion pictures. This tends to increase the long-range operating budget of the unit and to promote close liaison with academic departments. National grants bring recognition to the film unit, and this recognition encourages other departments to sponsor films, to use films in research, and even to apply for similar grants. All of this tends to make the campus aware of the existence of the unit and give it recognition.

It is hoped that the units will cultivate collaboration with academic departments in applying for grants that will make it possible for them to experiment with new film formats, experimental types of production, and programmed approaches to film presentation. There is great interest in programmed learning. It might be expected that there would be corresponding interest in applying programming techniques to the presentation of information through the film medium. This was not found to be true. There is a little experimentation on the basic format of the film. It is safe to say that 90% of the films made today follow the same format as films that have been in use for 20 years.

The units varied widely in the type and accuracy of their financial records, some keeping very accurate records, others having little detailed information about their actual production costs. The wide range of cost quoted for a particular type of film (Chapter 4, Table 3) indicates disparity in record keeping as well as actual differences in costs. Accurate time and cost figures would enable the unit administrator to document exactly each phase of production, and provide a basis for budget requests, predictions, and estimates. The unit head might even find that his films really do "cost too much," as some of his critics suspect, or that a particular phase of the operation is unduly expensive and requires a change in procedure. He might find that his films actually cost, if not too much, at least much more than he has been reporting.

Some units (23) are required to recover all, or part, of their operating costs from charges for their services. Is this justifiable, if the major purpose of the unit is to produce films that will improve instruction on campus? If an academic department must pay all of the cost of producing a film, including overhead, will it sacrifice other projects to do so, even though the film would increase the effectiveness of its teaching? This, again, is a question each university must answer for itself.

The units, as a whole, lack an effective information or public relations program about their activities. Only six reported a total of five or more news releases in any one year. Many units feel that they do not get the support on campus that they deserve, but they do not recognize that part of the problem of lack of support may stem from the fact that they have made only minimal efforts to inform the campus, the alumni, the general public, and the university administration about their goals, objectives, facilities, abilities, films produced, and awards, and honors won. Only three units reported more than three news articles in the campus newspaper, and only 16 had even a single article in the alumni magazine. The rewards of good public information programs can be readily observed on those few campuses where they exist. On these campuses, the film unit is well-known, well-supported, and respected by the academic departments.

The lack of positive leadership in some of the film production programs can be attributed in part to the fact that men who may have a great deal of creative ability have been promoted to positions that require administrative ability and educational statesmanship. The fact that a man can make creative films does not necessarily guarantee that he can administer a department efficiently or exert educational leadership on his campus. Occasionally, the creative film maker was found to be actively unhappy in his role as an administrator, but having acquired the additional status that goes with this promotion, he was unwilling to go back to his former position. When the university promotes a man to be head of the film unit, it should be quite certain that he actually has the qualifications required to administer a growing department. This same problem no doubt arises in the field of fine arts, and similar judgments should be made in naming department heads in these fields. In every case where the investigator found a vigorous, growing, respected unit, it bore the mark of some one who was an administrator and an educational leader as well as a film producer.

As the motion picture unit grows from a small, inexpensive part of the university program to a larger, all-university service, it should at some stage in its growth receive a realistic survey of its objectives, functions, placement, and support within the university framework. It is relatively easy to decide that film production is a proper activity for the university, that the film unit meets the needs and requirements of the university and, therefore, should be allowed to grow. It may not be easy to decide its placement within the administrative structure of the university. Because the film unit does not fit neatly into any one category of service and because it can serve so many departments, decisions about it should be made in terms of the long-range objectives of each institution, and then only after careful study. However, it is advisable for the decisions to be made before patterns of activity become so frozen that they are almost impossible to change.

## EQUIPMENT AND FACILITIES

Probably no unit will ever have all the equipment it wants. A growing unit will always struggle to add equipment to keep up with the demands on its services, and all units will have to replace equipment that wears out or becomes obsolete. However, as a whole, the university film units are well-equipped for general film production, and an increasing number have equipment (such as animation stands, high-speed cameras, time-lapse set-ups, and microphotographic accessories) that permits them to produce specialized films.

There are several points that units might well consider in planning for fullest use of their equipment and of their equipment budget:

1. Exchange of equipment with other university units, on a rental basis.
2. Greater use of rental equipment from commercial companies.
3. Sale of extra, un-used equipment.
4. Arranging for production of film segments by other units which already own special equipment (time-lapse, high-speed, etc.) rather than purchasing this equipment for just one production.
5. Better inventory control than most units now have.

## PRODUCTION AND THE PRODUCT

The total combined production output of the university film units had been estimated, by members of the University Film Producers Association, at 200 to 300 ten-minute reels. Instead, it was found that 40 units produced a total of 623 reels in the single category of "educational film" for the academic year 1959-60, with a total[1] production of 3,231 reels of all kinds during that year. Thirty-three units reported combined production of over 29,000 reels of film during the life of the units.

When asked to give a conservative estimate of the number of reels of educational films that could be produced in a year with no increase in staff and no additional equipment, the 40 units estimated a combined total of more than 1,600 reels. This means a total of 266 hours of instructional films could be produced in a year. If the efforts of all these units were directed and coordinated, a 20-minute film could be programmed for each of 800 class periods in a year. The combined output of the university film units offers a tremendous resource for the improvement of instruction.

The university film units are in a position to draw upon the talents of outstanding authorities in academic fields who are engaged in teaching and research on their campuses. They can, and do, use these educational leaders as educational authors and technical advisors. They have access to a laboratory facility for testing the resulting film. Most institutions have staff qualified to develop and administer a testing program to determine a film's effectiveness with its intended audience. Unfortunately, only a few units engage in any planned program of evaluation of the films they make.

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[1] Including athletic events, band formations, newsreel, public relations, and television report films as well as educational films.

Four or five university administrators brought up the fact that the university units do not turn out as polished a film as some commercial companies; they were a little discouraged about the possibilities of their units being able to compete in quality with the better commercial producer. A few questions revealed that they were comparing films which their units had produced for \$2,000 to \$8,000 with films which had cost \$15,000 to \$25,000. Also, they were usually comparing the overall output of their unit with the outstanding film from a commercial company. It is unrealistic to complain about lack of quality while providing a budget that is too meager to allow for pre-planning, re-shooting, good sets, creative experimentation, and using those filmic techniques which increase effectiveness as well as audience appeal of a film but also increase its cost.

Actually, the university units produce many films of high quality. Many (21) have had films accepted for showing at film festivals and competitions both in this country and abroad, and many of these films have won awards.

Unit reports of cost of production indicate a wide range in cost. This matter of cost deserves additional attention and more intensive research to document the actual cost of production. It does not seem reasonable that production of a ten-minute educational film costs one unit twenty times more than it costs another. While it is true that items which are considered to be production costs vary from one unit to another, it would seem that a more generally consistent method of figuring costs would benefit all units by providing a more standard measure for each unit to use in evaluating its own costs and its own method of accounting for cost.

## STAFF OF THE FILM UNIT

The film maker in the university unit considers himself to have responsibilities for improving education that are inextricably bound up with his responsibilities in film production. For the film maker, the appeal of the university as a place to work lies in the variety it offers and in its intellectually stimulating atmosphere.

Unit members come into the field of film production with great diversity of undergraduate training. No less than forty different undergraduate majors were reported by individuals who filled out personal data sheets for the survey. Even though there are only a few institutions which offer an undergraduate degree in film production, twenty people reported that their undergraduate degree was in this area. The other common fields were speech and education. (Radio-film courses are often taught in the speech department; audio-visual courses, which include film production, are frequently in the school of education)

A considerable number of the film staff have advanced degrees, including the doctorate, or are working toward advanced degrees. However, it does not appear that the group as a whole compares favorably in this respect with other academic departments, with the possible exception of fine arts.

Several motion picture staff members did not feel that their department had the academic standing on campus that it deserved. While this is far from being true on most campuses, it is true that the bases for gaining academic status are exacting and reasonably well-defined and must be met. Motion picture staff who want academic status will have to recognize that academic requirements apply to them as well as to staff in other departments. They will have to obtain their share of advanced degrees, do the usual amount of research, and write and publish professional articles and books.

The range in professional rank is from technician with civil service status all the way up the academic ladder to full professor. In proportion, as might be expected, there are many more assistant professors than full professors. This may be due, in part, to the relative newness of the field and to the fact that only a small number of the units have a major teaching program.

Average unit size is five full-time professional staff and two part-time, although twelve universities report one- and two-man operations and one reported a total staff of more than sixty-two.

Salary range is from $3,500 to $12,000 for twelve months, with a median of approximately $7,500. Additional investigation is needed to make it possible to compare film staff salaries with the salaries of other academic and administrative personnel having comparable duties and responsibilities.

There is one situation which the investigator feels will have to change. This is the lack of released time and credit given to academic staff who serve as educational authors and technical advisors. It seems that unless one has actually served in this capacity, it is difficult to comprehend the amount and quality of the effort required. Only rarely does the educational author or technical advisor receive additional pay for this additional work. He is only occasionally given released time from other duties in order to work on a film. Few universities list films when they list a man's writing and publications. The literary tradition of scholarship is so strong that the academic mind finds it difficult to accept as legitimate forms of communication other than publication in print. Yet, without the contributions of the best minds in all subject matter fields, the motion picture unit will not be able to accomplish the goal of improving instruction.

The university can take a major step toward establishing a climate for improvement of educational film production by seeking to acknowledge the special type of service that faculty members perform when they contribute to the production of a film which helps the university fulfill its traditional functions of teaching, research, service, and preservation of knowledge.

## DISTRIBUTION OF FILMS PRODUCED

Distribution is the most neglected aspect of university film production. University presidents who accept without reservation the sale of books published by the university press are taken aback at the idea that the university might also promote the sale of films produced by the film unit. The units themselves may be pleased with efforts that result in a total sales volume of twenty to forty prints of a film, although another unit may have sold 500 prints of a film with a similar potential audience. In fact, a sale of 500 prints is not unusual in the units that have strong distribution programs. One one-reel color film has grossed $50,000 and a six-reel color series has grossed $125,000. These have made possible the production of other films that may not have so large a sales potential.

In only a few cases were the university president, university business manager, or film units administrator very much concerned about the distribution of the films produced, although nearly all were concerned about the cost of production.

It would seem self-evident that if a university produces a film which makes a major contribution to education, that film would almost certainly be useful on other campuses. Sale of prints to these potential users would help defray the cost of maintaining a unit.

In nearly all cases, distribution is now handled by persons with primary responsibilities in other areas and, in most cases, takes away time they feel they should spend on their regular duties.

There are two alternative courses open:

1. The university can completely subsidize the operation of the film unit just as it does the operation of educational television or the library, and for much the same reasons.

2. The university can equate the sale of films made by the film unit with the sale of books published by the university press, and make an effort to recover part of their costs by sale of prints, either through an arrangement with a commercial distribution agent, or through a marketing organization established by the university.

If the university decides to establish its own sales organization, it should recognize the three prerequisites for efficient operation: a person with knowledge of marketing techniques and costs in charge of the program, staff with specific duties in marketing, and appropriate balance between the marketing budget and the number of films available for sale.

Concerted effort by the universities is needed to investigate possible channels of distribution and to develop cooperative projects that would contribute to more effective distribution. This is another area of the university film movement that deserves further study. With the present volume of educational production, the investigator feels that there is undoubtedly a large body of films that are not receiving distribution commensurate with their value.

## TEACHING PROGRAMS IN FILM PRODUCTION

Although collecting information about academic programs in film production was not an objective of this survey, it was impossible to investigate film production without, at the same time, gathering information and becoming concerned about film teaching. In many cases, the staff who make films also teach courses in film production. In others, the production and teaching functions are administered in the same department or are closely related. Equipment and facilities are jointly owned, maintained, and used.

The number of comprehensive academic programs in film making is too few when considered in relation to the magnitude of the need. Graduates of these programs are too often inadequately prepared in the arts and sciences of communication which are required in producing motion pictures designed to inform and influence rather than entertain.

Training for film production is part of a larger problem. It is generally recognized that in this age effective communication is a vital issue---communication to improve education at all levels, communication to create an informed public opinion, communication to promote international understanding.

American-made films, television, and radio programs affect people around the world. They have particularly great inpact in areas where the illiteracy rate is high. The men and women who work in communication fields have grave responsibilities. What kind of educational background do we want them to have? We need individuals who understand the problems that face our culture, both domestic and international.

This problem deserves more attention from educators than it has received in the past. What is needed?

First, a realization that film training is important. One educational film shown in our classrooms may affect the attitude of thousands of young Americans; it may be shown overseas and affect the attitude of many millions of people toward the United States. The education and training of the maker of the film is important. At present, many of our film makers are either self-trained or trained on the job at the film unit where they work. This is a slow method and one that does not insure a foundation of skills and understandings. It gives little attention to a broad educational background in the humanities, sciences, and the arts.

Second, a realization that film training costs money. Just as a young writer learns to write by writing, so a young film maker learns to make films by actually making films. This is a costly process. There is a desperate need for scholarships to attract students with talent into the field, and for fellowships and grants to enable film makers with family responsibilities to take time off from a job to study and to advance themselves, thus advancing the whole field of educational film production. A study made by the University Film Producers Association located fewer than twenty scholarships and fellowships available to students in the film field, and some of these had special restrictions.

Third, a deliberate and reasoned attempt to upgrade the academic programs in film production. Research into basic curricular goals is needed. Also needed are workshops and research projects to study the curriculum and teaching methods, to outline what is needed in the way of textbooks and teaching materials, and to plan ways to provide such materials which are proportionately more expensive than those used in more conventional academic fields.

Without teaching programs that take into consideration the special requirements of the film field, it will become more and more difficult to upgrade staff and improve our educational films. We cannot ignore the need for teaching film production if we are to have available those films that will improve our educational system and increase the effectiveness of our mass communications at home and abroad.

## IN CONCLUSION

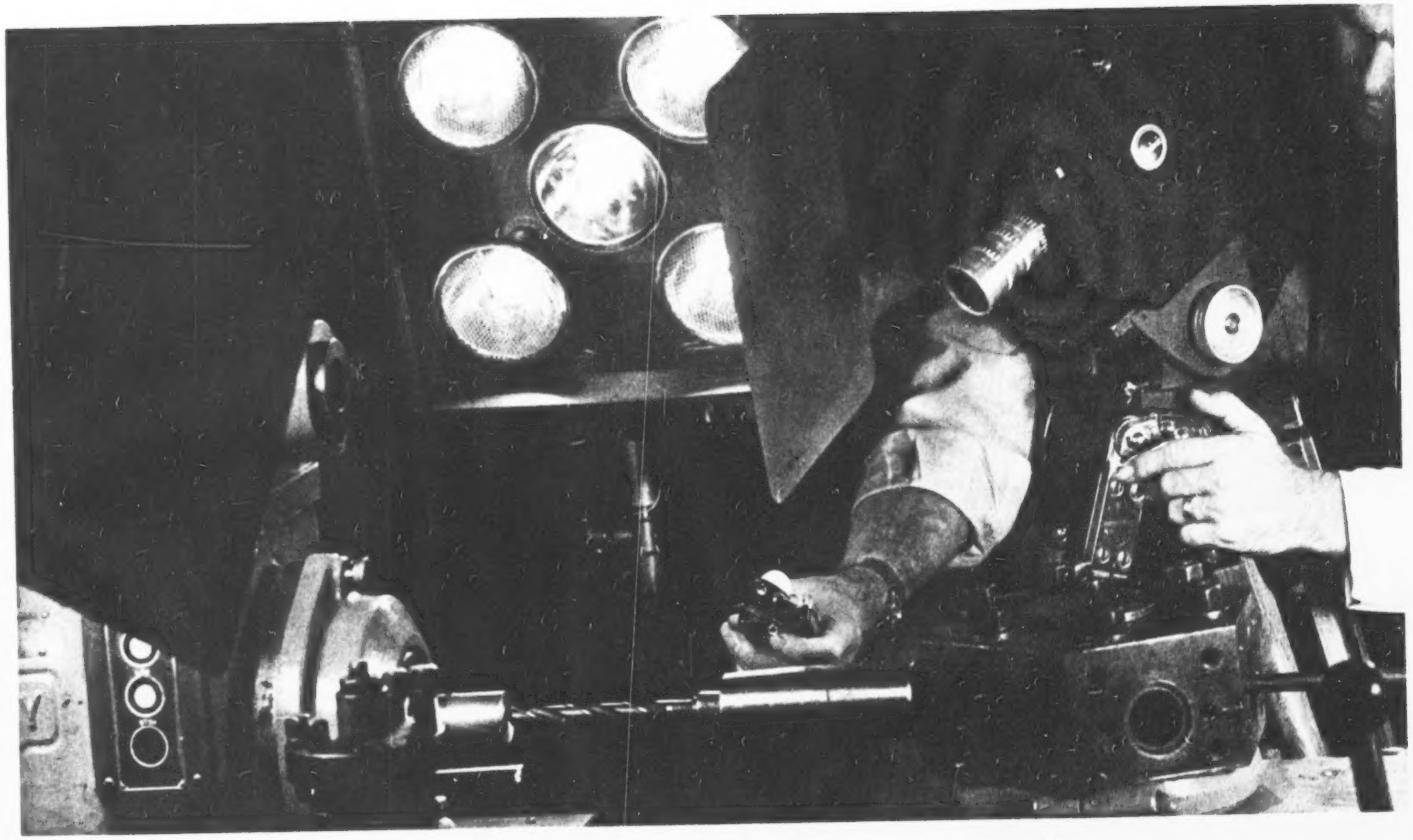
The university film production unit has special qualifications and facilities which are an important resource for the improvement of education and communication. Together, the units have the potentiality of producing an immense number of educational films each year, films that could update and upgrade instruction in many subject matter areas and at all age levels.

The units have as their stated primary obligation the production of films to improve instruction. They are adequately equipped, geographically dispersed, and staffed with individuals dedicated to the production of films for educational communication.

They have two important special qualifications that should not be overlooked: they are experienced in taking the ideas of campus subject matter experts and translating these ideas into film presentations and they are familiar with the use of the motion picture camera as an instrument to record and further research. In addition, they have access to the university's facilities for experimental design and evaluation which might well increase the effectiveness of films produced.

Unfortunately, the resources for improving education which the film units offer are largely untapped. Units are not making even a fraction of the contribution to education of which they, as a group, are capable. There is little coordination of activities between units. Indeed, it is doubtful that the units themselves fully comprehend their own combined production capacity. Because membership in their professional association is relatively small, they have not been able to establish an efficient, centralized mechanism for exchange of information and coordination of activities. Consequently, they discover too late, or not at all, the things they should know about one another's work in order to coordinate their efforts and cooperate with one another more effectively. Many joint projects which have been suggested for their mutual consideration have lapsed because they would require the services of one person full-time to develop, plan, solicit support, and administer the projects. There is no one to undertake this kind of program in inter-unit cooperation and no university can afford to be eleemosynary on such a grand scale. While many individuals involved in the university film production movement dream of great contributions to education through these cooperative ventures, it is doubtful that they will see their dreams realized until the professional organization, the University Film Producers Association, can be strengthened and extended to supply the full-time leadership that is required.

At present the situation is one of an unrealized, untapped resource for improvement of education at a time when improvement of education is widely recognized to be one of the most critical problems of a rapidly changing and complex society.



University of Houston. High-Speed camera used to make studies of drill bit performance for Engineering Department.

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## APPENDIX A

# A LIST OF RECOMMENDED EQUIPMENT FOR THE MOTION PICTURE UNIT

The following equipment list with its two classifications was developed for a university production unit which would be called upon to produce the many types of film that are usually requested on campus. It is assumed that the major function of the unit would be to produce educational pictures which might at times have dramatic episodes and require studio shooting. Other pictures might require that an entire classroom or laboratory be lighted and that two or more cameras be used simultaneously. The unit would also do its own editing and sounding.

It is impossible to establish an equipment list which might be called minimum or essential for a specific production unit without first defining clearly the scope of its production activity. Even when this is defined, there is still the question of simultaneous operations, the need for two people working at a time on different pictures or such aspects as multicamming two angles on the same scene for intercutting.

The stipulations can not be emphasized strongly enough to prevent a listing from becoming a noose around the neck of the unit rather than the help that it should be. In the elemental sense, the only really essential pieces of equipment needed are a camera and a light meter, and even these can be rented or borrowed. This approach is obviously hardly appropriate. It is considered that any unit to be adequate should have the necessary equipment to handle any usual type of a production job in black and white or color that might be requested, including both sync sound or narration. It should have space and facilities to photograph an interior set, including the necessary power, camera and lighting equipment. Basic recording equipment is essential, but at present facilities for dubbing, transfer to optical sound, and motion picture processing are not essential.

It is recognized that this listing places some units outside of what might be the "accredited" list. Obviously, no unit gets everything to start with, but any elimination of items should only be a temporary delay on the road to eventual adequate equipment. Those items which might be considered as secondary and whose acquisition could be put off until need arises are marked with an asterisk (*).

A word of caution should be repeated here; some units prefer to rent certain types or items of equipment rather than purchase them outright. This is particularly true of additional lights, extra cameras, and portable sound recorders. This is to be commended if the fiscal policy of the university allows it and the equipment is only needed occasionally.

## CAMERA EQUIPMENT AND ACCESSORIES

Studio Camera -

at least one blimped, synchronous or interlock motor-driven 16mm camera for production shooting with all normal accessories including a suitable heavy duty tripod, matte box, finder, 2 spare magazines, carrying cases, etc. (Mitchell, Auricon, Maurer, Arriflex, Kodak Reflex Special or equivalent)

Portable camera -

at least one spring-driven hand camera, variable speed from 8 frames to 64 frames per second, with a 2 or 3 lens turret, including a suitable medium weight tripod and carrying cases.
(Bell & Howell 70, Eastman Cine Special II, Bolex, Eastman K100, Professional Junior tripod or equivalent)

Lenses -

each camera should be equipped with a full complement of high quality lenses, at least 20mm, 30mm, 40mm, or 50mm focal lengths for the studio camera and 15mm, 25mm, and 50mm focal lengths for the portable camera. (Bausch and Lomb Baltar, Kodak Cine Ektar or Ekton, or equivalents)

* Special Lenses - variable focal length (zoom) lenses and/or anamorphic lenses (as required for athletic or other applications)

Accessories -

the unit should have all necessary accessories for camera operation and maintenance including:

Light meters (Westen, G.E., Norwood, or equivalent)

Tripod perambulator - three wheel portable tripod triangle

Filters - for B&W and color as required.

Tape measure - 50 ft. steel

Camera maintenance kit - small wrench set, screw drivers, set of pliers, scissors, oilcan, etc.

*Camera Dolly - Professional four wheel Crab Dolly with gear head

*Camera Crane - Mobile, boom type camera mount

*Hydraulic Tripod and Gear Head - Three wheel, hydraulic raise and lowering heavy duty tripod and gear head.

*Battery driven motors - Portable battery operated camera drive system.

*Secondary items

Special camera equipment -

Every unit must consider any special assignments which it may be called on to handle, and provide the necessary special equipment.

*High speed photography - cameras capable of speeds higher than 64 frames per second.

*Stop motion photography - camera driven mechanisms suitable for single frame operation.

*Micro and Macrocinematography - special optical elements and appropriated mountings as required.

*Single System Sound production - If the unit is to be called upon to do production where this type of sound is adequate (newsreel, speech recording, etc.) a single system camera should be considered. (Auricon, Kodak Reflex Special with ''barney'', or equivalent)

## SOUND EQUIPMENT

Portable Magnetic Recording System -

at least one portable 16mm magnetic film recording system complete with recorder, mixing panel, amplifiers, cables, microphones and carrying cases. (Stancil-Hoffman, Magnasync, RCA, Westrex, Reeves).

NOTE: One portable, quarter-inch synchronous tape recording system with all accessories (Rangertone, Ampex, Fairchild) can be substituted if provision is made for synchronous transfer to 16mm optical film or 16mm magnetic film for editing.

Microphone Boom -

at least one studio type production, completely adjustable microphone boom (Mole-Richardson, Fischer).

*Studio Dubbing Channel -

provision must be made for mixing dialogue narration, music and effects tracks either through rental service organizations or by acquiring a system which should contain at least four interlock magnetic playbacks and one recorder. The system must have the necessary mixer, interlock footage counter, monitor amplifier and speakers, interlock projector and, of course, physical space, properly treated acoustically.

*Photographic (Optical) Recorder -

provision must be made for the final transfer of the dubbed magnetic track to a photographic sound negative. Although this service can readily be purchased through laboratory or sound service companies, it may be desirable to consider purchase of this equipment (RCA, Westrex, Maurer, or equivalent).

*Test Equipment and Accessories -

suitable test meters and equipment, high quality phonograph turn tables and pickups, monitoring equipment, and tools, must be provided commensurate with the complexity of the installation.

## LIGHTING EQUIPMENT[1]

Portable Lighting Units

10 - Photoflood lamps and reflectors (Smith-Victor or equivalent)

10 - Reflector flood and spot lamps with receptacles, cords, clamps, and stands.

10 - Colortran Baby, Junior and Senior Units (par. 38) with transformer and stand.

10 - Masterlite Junior and Senior Units (par. 56 & 64) with transformer and stand (Natural Lighting or equivalent)

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[1] About one-half the units which reported their lighting equipment had 1500 watts of spots for studio use in addition to their photo flood and colortran units. The listing given here is roughly double this amount. A unit would be minimally equipped if this list were cut in half. To maintain balance, reduction should be made in all categories, not in any one category of equipment.

Cables -

- 2-#12/2, 25 ft. with standard plugs and 2-hole boxes

  8 - #12/2, 50 ft. with standard plugs and 4-hole boxes

Studio Lighting-

(all units with stage plugs) suitable power source and adequate supply of lamps. (Mole-Richardson, McAlister, or equivalent)

Lights -

2 seniors (5000W)
2 Skypans (5000W)

6 Juniors (2000W)

12 Babies (750W)

6 Broads (750W)

6 Dinky Inky - Midgets (100-150W)

Cables -

Distribution Cables (2 hole #6/2, 25 ft. ea.)

Accessories -

Plates, Barn doors, Scrims, Nets, Silks, Snoots, Hangers, Extension Arms, Trombones, Stands, Additional cables as needed.

*Dimmer Units -

Resistance or variable transformer type in amperage capacity and quantity as needed (Mole-Richardson, Cutler-Hammer, or equivalent)

## GRIP EQUIPMENT
### Production and Special Lighting Accessories

Reflectors -

3 48'' x 48'' Gold and Silver
3 48'' x 48'' Silver, hard and soft
6 Reflector stands
4 36'' x 36'' Gold, silver, hard and soft
4 24'' x 24'' Gold, silver, hard and soft

(Reflectors can be built in campus carpenter shops.

Black Flags -

2 each, 20'' x 24'', 6'' x 36'', 16'' x 48'', 10" x 44"

Scrim Flags -

4 each, 18'' x 24'' Single
4 each, 18'' x 24'' Double

Dots -

2 each, 4'', 6'', 8'', 10" (Scrim)
2 each, 4'', 6'', 8'', 10" (Black)

| | |
|---|---|
| "Apple Boxes" - | assorted sizes, nesting |
| Steps - | One step<br>Two steps<br>Three steps<br>Camera and Light parallels |

Ladders, Step - 1 each, 4′, 6′, 8′

NOTE:--Grip equipment includes all of the miscellaneous hammers, saws, nails, lumber and all other tools and supplies ranging from adhesive tape to dulling spray which might be needed while shooting on the set or on location. These items should be suitably stored in appropriate cases or carts for easy moving. The range of items depends almost entirely on the experience and imagination of those individuals responsible for production, and should be purchased as need arises.

## EDITING EQUIPMENT

Editing Machine -

at least one professional 16mm film editing machine, picture head-sound reader, capable of playing separate tracks and picture films running either separately or locked together at sound speed or at variable speed.

(Moviola, Westrex, or equivalent).

Rewinds -

2 pr. long shank rewinds

2 pr. standard shank rewinds tight wind (Moviola, Hollywood Film Co. Cinema Arts or equivalent)

Splicer -

at least one professional hot splicer making a straight splice suitable for positive or negative film. (Bell and Howell, Hollywood Film Co., or equivalent)

Sync Machines -

one two-gang and one four-gang film synchronizer

Accessories -

Viewers, sound readers, reels, cement, scissors, gloves, as needed. Storage facilities for stock shots, work in process, etc. These are usually built in the campus shop after space has been assigned.

## PROJECTION EQUIPMENT

Sound Projector -

at least one good portable 16mm sound projector with a high quality loud speaker for checking picture and sound quality. (Eastman Pageant, Bell and Howell, or equivalent)

Sync Projector -

One sound projector equipped with synchronous or interlock drive motor for narration recording and interlock screening.

## TITLING AND ANIMATION

Title Stand -

Provision should be made for shooting titles and other similar art work.

*Animation -

If the unit anticipates any animation production, it should consider a professional animation stand and camera with the necessary accessories such as cell punch, discs, layout boards, etc. (Oxberry, Acme, Richardson-Bowlds, Portman, Telanimastand, or equivalent)

*Title Lettering -

Provision should be made for the preparation of title cells either through hot press equipment and type (Telanimapress) or by one of the photographic type setting systems (Filmotype, Headliner, or equivalent)

## STILL PHOTOGRAPHY

Provision must be made for adequate still photographic coverage of all productions. The choice of size whether 4 x 5, 2 1/4 x 2 1/4 or 35mm still equipment is to be used, is a matter of personal opinion and is relatively unimportant as long as all camera and darkroom equipment is consistent. A Polaroid still camera is nearly as useful as a script clerk in recording set details, and should be a part of every crews equipment.

# APPENDIX B

## BEST FILMS, as Selected by the Units

The films listed below were selected by the units as their most noteworthy productions.

UNIVERSITY OF ARIZONA, Tucson, Arizona

Altars of Sand
Blueprint for Tomorrow
Christmas Music of the Southwest
Kress Collection
New Horizons
Portrait of Europe
Projections in Indian Art
University Symphony Orchestra

BOB JONES UNIVERSITY, Greenville, South Carolina

Calvary
Fortress of Faith
Light of the World
Macbeth
Miracle
Musical Memories
Pound of Flesh
Waking Middle East
Wine of Morning
You Can't Win

BRIGHAM YOUNG UNIVERSITY, Provo, Utah

Decision
Destiny
Feed My Sheep
Fruitful Years
Happy City
Hearts of the Children
How Near to the Angels
Story of Chamber Music
Unto the Least of These
Upon Their Shoulders

UNIVERSITY OF BUFFALO, Buffalo, New York

Administrative Internship
Their Little World

UNIVERSITY OF CALIFORNIA, Berkeley, California

4-H Leader
4-H Trail
College of Agriculture
Cystic Fibrosis
Evaluating Physical Abilities
Food - A Way of Life
Modern Irrigation Equipment
Pre-trial Conference
Reading Music with Shaped Notes
You Are What you Eat

UNIVERSITY OF CALIFORNIA (THEATER ARTS), Los Angeles, California

- Bird Hunt
- Dark Corner
- Heels of Silver
- Introduction to Jazz
- Reflections
- Time Out of War
- Treasure in a Garbage Can
- Uriparu
- Woodcutter's Wilful Wife

UNIVERSITY OF CALIFORNIA (VISUAL COMMUNICATION), Los Angeles, California

- Electronics Computers Improve Management Control
- Foreman Discovers Motion Study
- Introduction to Work Sampling
- Laboratory Animal Technician
- Space Technology
- Spotlight on Opera
- Stage Demonstration
- This is Nursing
- Workshop Process
- World Within

UNIVERSITY OF DENVER, Denver, Colorado

- Colonial Revolution
- Communist Revolution
- Fascism
- Focus: Germany
- Heritage of Hope
- Japan's Revolutions
- Revolution in Europe's Role in World Affairs
- Skimeister
- Weapon's Revolutions

FLORIDA STATE UNIVERSITY, Tallahassee, Florida

- Changing Voice
- Danger - Roofers at Work
- Easter Seal Mobile Therapy Unit
- Encaustic
- Magazines to Transparencies
- Marching Chiefs
- Taste and Smell (for Bell Science Series: Gate to the Mind)

UNIVERSITY OF HOUSTON, Houston, Texas

- Biology Telecourse 161 #26
- Book Look
- Center of Learning
- Doctors in Space #9
- Doctors in Space #12
- Heredity #1A

Jung Speaks of Freud
Men In Orbit
People Are Taught To Be Different #8
People Are Taught To Be Different #9

UNIVERSITY OF INDIANA, Bloomington, Indiana

Bacteria: Laboratory Study
Better Bulletin Boards
Exposure Meter: Theory and Use
Grapevine Twist
Long Journey West: 1820
Mitosis and Meiosis
Seven Wives of Bachram Gur
Stars and Stripes on Display
Time
Which Way

IOWA STATE UNIVERSITY OF SCIENCE AND TECHNOLOGY, Ames, Iowa

Grass Roots In The Soil
Agricultural Frontiers
Hands Off
Home Economics Story
The Pig and the Public
Democracy's College
Insurance, From the Farmer's Side of the Fence
A Housewarming--Electrically
Fire Fighting in Country Elevators
Voices of Iowa State

STATE UNIVERSITY OF IOWA, Iowa City, Iowa

- Autopsy Technique
- Beginning Modern Dance for High School Girls
- Design and Man
- Examination of the Oral Mechanism
- Expressly for the Rose Bowl
- Geological Influences on Local Plant Distribution
- Language of Modern Dance
- Motion Study on the Job
- Posture in Action
- Reading Effectively

UNIVERSITY OF KANSAS, Lawrence, Kansas

- Campus Camera
- Industrial Design
- Kress Collection
- Lens Sense
- Lost Key
- New Born - Strike One
- Report on Costa Rica
- Russian Education
- Six Gun to Sixty One
- Your Highway Patrol

UNIVERSITY OF KENTUCKY, Lexington, Kentucky

- Golden Key
- Lonnie and the Bookmobile
- Parade to the National Championship
- Report on State of the University
- This Little Piggy Had None

MICHIGAN STATE UNIVERSITY, East Lansing, Michigan

How to Splice Film
Moses: The Creative Method of A. Lattner
Mulching with Black Polyethylene
Pan American Swim Tryouts
State Labor Body
Using Your Traffic Records
Wolverine Boys State

UNIVERSITY OF MICHIGAN, Ann Arbor, Michigan

Children with Cleft Palates
Decade of Achievement
First Hundred
Industrial Exhaust Systems
Locks of Sault Ste. Marie
Mastery of the Law
Old Spain on the Caribbean
Rice Farming in Japan
Telling Stories to Children
We'll Remember Michigan

UNIVERSITY OF MINNESOTA, Minneapolis, Minnesota

Character Make Up for Men
Energy Losses at Converging Pipelines
Flannelgraph
One Victory
Speech of Stutterers

Surgical Correction of Mitral Regurgitation
The Big Four
The "YOU" in the Union
University Secretary
Weighing With the Analytical Balance

UNIVERSITY OF MISSISSIPPI, University, Mississippi

Band At Brussels
Color Lithography - An Art Medium
Heart of a Community
It Happened in Booneville
Light, Liberty and Learning
Our House is Your House
Stripes and Signs
Tung Oil
Tung Oil Makes the Difference
University Forest Lands

UNIVERSITY OF MISSOURI, Columbia, Missouri

Cash with Christmas Trees
Congenital Heart Defects
Greater Profits From Beef Cattle
Hybrid Corn
In Missouri It's Boneless Beef
Research Reduces Drought Risk

MONTANA STATE COLLEGE, Bozeman, Montana

- Ceretana Time
- Soil Test
- Use and Care of Torsion Balance
- Vision Quest

UNIVERSITY OF NEBRASKA, Lincoln, Nebraska

- Art of the Theater
- Economics of Democracy
- Forward Step
- Gravity of Death
- Great Plains Trilogy
- Highest Ideals
- Irrigation Practices
- Ponies Overland
- Someone Pays the Piper
- Wind Erosion in the Great Plains

OHIO STATE UNIVERSITY, Columbus, Ohio

- 120 to Show
- Accent on Learning
- Continental Glaciers
- Development of a Frog
- Engineering for Eddie
- Legislative Reporter
- Our Changing Shores
- Point of Decision
- This Business of Turkeys
- World of Sand

UNIVERSITY OF OKLAHOMA, Norman, Oklahoma

Anger at Work
Ceremonial Pipes
Good Things of Life on Credit
Hugo Story
Old Chief's Dance
Public Health Nurse and the Retarded Child
Retire to Life
Rough Country
Talking Hands
Ulcer at Work

PENNSYLVANIA STATE UNIVERSITY, University Park, Pa.

Centennial
Construction Ahead
Keystone Idea
Lion's Life
Painting a True Fresco
Project 33
Portrait of a County
Safest Way
TB Nurse Wallace
This is Penn State

UNIVERSITY OF PUERTO RICO, San Piedro, Puerto Rico

Introduccion a la Lectura

PURDUE UNIVERSITY, Lafayette, Indiana

- Change of Momentum Due to Impulse
- Elements of Glass Manipulation
- Fletchers Trolley
- Preparation of Ethanol
- Purdue Newsreel 1957-1958
- Purdue Newsreel 1958-1959
- Purdue Newsreel 1959-1960
- Rats, Mice and You
- Retail Meat Efficiency
- Scientific Seed Selection

RENESSELAER POLYTECHNIC INSTITUTE, Troy, New York

- How to use an Optical Reading Theodolite for Second Order Triangulation
- Infrared Spectroscopy
- Laboratory Techniques in Quantitative Analysis
- Planes
- Points and Lines
- Satellite Orbits
- Triangulation Angles with the Repeating Type Instrument
- What is Meaning

SOUTH DAKOTA STATE COLLEGE, Brookings, South Dakota

- Dollars and Sense of Weed Control
- Guardians of the Plains

Haylage
It Can Happen Here
SDHSAA Track
Sheep Shearing

UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles, California

Baxter Educational Series
Baxter Educational TV Series
Black Cat
Bunker Hill
Face of Lincoln
Gage Educational TV Series
Introduction to Skin Diving
Music Educational TV Series
Story Tellers of the Canterbury Tales

SYRACUSE UNIVERSITY, Syracuse, New York

Books for All
Dry Mount Your Still Pictures
Home for Hoppy
How to Make and Use a Diorama
Leaven of American Culture
Neighborhood Story
Susan's Wonderful Adventure
They All Learn to Read
Toward Tomorrow
Why Can't Jimmy Read

UNIVERSITY OF TEXAS, Austin, Texas

- Gone to Texas
- In a Strange Land
- Scottish Rite Dormitory
- This is Your University
- Vocational Industrial Clubs
- Wanted: Skilled Workers

WAYNE STATE UNIVERSITY, Detroit, Michigan

- Act III
- Clay on Your Hands
- Hats for You
- Language Teaching in Context
- Long Night
- Magic Day
- Take It Easy
- Use of Mouthparts of Orthoptera
- Who Kills the Tiger
- Youth and Music

UNIVERSITY OF WISCONSIN (BUREAU OF VISUAL INSTRUCTION), Madison, Wis.

- Cancer Quest
- Expanding City
- Face of Youth
- Fountain and the Apple Tree
- German Language Film #2
- Mastitis Can Be Controlled
- Milwaukee Way
- Wisconsin Geography, an Introduction
- Wisconsin Patrols for Safety
- Wisconsin's People

UNIVERSITY OF WISCONSIN (PHOTOGRAPHIC DEPARTMENT), Madison, Wisconsin

Badger Birthday
Hope
Living Room of the University
Martha Belongs
Mealtime Can be a Happy Time
On Wisconsin
Quiet Voices
School Days in the Country
Wisconsin Cleft Palate Story
Wisconsin Corn Hybrids
Wisconsin Electric Research Farm
Wisconsin Small Grain Hybrids

YALE UNIVERSITY, New Haven, Connecticut

Art of Display
Athletics at Yale
Crook's Tube
Electronic Structure of Periodic Table
How to Make a Washbottle
Le Chatelier's Principle
Marsh Test
Metals and Non Metals
Principle of Mass Spectrometer
This Decade at Yale

## APPENDIX C

### University-Made Films Entered in Festivals and Competitions

Units were asked to list the films which had been entered in festivals and competitions, and to indicate awards won.

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ABBREVIATIONS USED

AAACE - American Association of Agricultural College Editors

AAMP - American Academy of Motion Picture Arts and Sciences

ACPRA - American College Public Relations Association

AFA - American Film Assembly

ASAE - American Society of Agricultural Engineers

CINESTUD - International Cinema Students Competition

NEFF - National Evangelical Film Foundation

SPG-ICFA - Screen Producers Guild Intercollegiate Film Achievement Competition

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| Institution | Festival | Award |
|---|---|---|
| UNIVERSITY OF ARIZONA, Tucson, Arizona | | |
| THE KRESS COLLECTION | AFA | Certificate of Acceptance |
| A PORTRAIT OF EUROPE | AFA | Certificate of Acceptance |
| PROJECTIONS IN INDIAN ART | AFA | Certificate of Acceptance |

| | | |
|---|---|---|
| BOB JONES UNIVERSITY, Greenville, S.C. | | |
| THE FLYING ANGEL | NEFF | Best promotional film of year |
| HEAVENLY HARMONIES | NEFF | Best musical of year |
| A LOOK AT THE BOOK | NEFF | Best instructional film of year |
| THE WAKING MIDDLE EAST | NEFF | Best documentary of year |
| WINE OF MORNING | NEFF | Best film of year; best director, best actor, best production. |
| | Little Theater, Cannes Film Festival | |
| UNIVERSITY OF CALIFORNIA, Berkeley | | |
| ANAPHYLAXIS IN GUINEA PIGS | AFA | Certificate of Acceptance |
| BABOON BEHAVIOR | AFA | Certificate of Acceptance |
| CYSTIC FIBROSIS | AFA | Certificate of Acceptance<br>Diploma, World Medical Association |
| THE 4-H TRAIL | AAACE | Blue Ribbon |
| | AFA | Certificate of Acceptance |
| | Edinburgh Youth and Film Conference | |
| UNIVERSITY OF CALIFORNIA, Los Angeles | | |
| BIRD HUNT | Salerno Film Festival | First Place<br>Cinema 16 Award |

UNIVERSITY OF CALIFORNIA, Los Angeles (continued)

| | | |
|---|---|---|
| BUILDING CHILDREN'S PERSONALITIES THROUGH CREATIVE DANCE | AFA | Certificate of Acceptance |
| | Illinois Festival of Contemporary Arts | Award of Merit |
| THE COLOR OF MAN | Film Council of Greater Boston | Award of Merit |
| THE DARK CORNER | SPG-ICFA | Bronze Medallion |
| THE HAPPY PRINCE | Illinois Festival of Contemporary Arts | Award of Merit |
| THE HONORABLE MOUNTAIN | Stamford Film Festival | Merit Award |
| | Cleveland Film Festival | Certificate of Merit |
| | Columbus Film Festival | Award of Merit |
| INTRODUCTION TO JAZZ | Edinburgh Film Festival | |
| | Venice Film Festival | |
| ONE WAY TICKET | SPG-ICFA | Gold Medallion |
| REFLECTIONS | SPG-ICFA | Gold Medallion |
| SHAKESPEARE'S THEATER | Edinburgh Film Festival | Merit Award |
| | Film Council of Greater Boston | Merit Award |
| | 3rd Annual Shakespeare Festival, Taylor Univ. | First prize in Education |
| A TALE FROM SASSYFRAS COUNTY | Vancouver Film Festival | |

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|---|---|---|
| UNIVERSITY OF CALIFORNIA, Los Angeles (continued) | | |
| THREE AMERICAN BALLADS | Illinois Festival of Contemporary Arts | Award of Merit |
| TIME OUT OF WAR | AAMP | Academy Award, best two-reel film |
| | British Film Academy | Special Award |
| | CINESTUD, Amsterdam | Prince Bernhard Silver Medal (1st prize) |
| | Edinburgh Film Festival | Award of Merit |
| | Richard Winnington Critic's Award | Best Film of the year |
| | SPG-ICFA | Gold Medallion |
| | Venice Film Festival | First Prize, short subject |
| TREASURE IN A GARBAGE CAN | SPG-ICFA | Silver Medallion |
| URIPARU | Edinburgh Film Festival<br>Venice Film Festival | |
| WAITING | | Cinema 16 Award |
| THE WOODCUTTER'S WILFUL WIFE | Stamford Film Festival | Award of Merit |
| UNIVERSITY OF DENVER, Denver | | |
| 20TH CENTURY REVOLUTION | Ohio State Institute for Educ. by Radio and Television | Honorable mention |
| FLORIDA STATE UNIVERSITY, Tallahassee | | |
| THE CHANGING VOICE | AFA | Blue Ribbon |
| DANGER: ROOFERS AT WORK | National Council on Films for Safety | First Place Plaque |
| | AFA | Certificate of Acceptance |

FLORIDA STATE UNIVERSITY, Tallahassee (continued)

| | | |
|---|---|---|
| ENCAUSTIC | Vancouver Film Festival | Certificate of Merit |
| | AFA | |
| MAGAZINES TO TRANSPARENCIES | AFA | Blue Ribbon |

INDIANA UNIVERSITY, Bloomington

| | | |
|---|---|---|
| ADVENTURING IN CONSERVATION | Scholastic Teacher Magazine | Annual Film Award |
| BACTERIA: LABORATORY STUDY | AFA | Certificate of Acceptance |
| BASIC NATURE OF SEXUAL REPRODUCTION | Biological Photo. Assoc. | Award of Excellence |
| BETTER BULLETIN BOARDS | AFA | Silver Reel |
| A CAREER IN BACTERIOLOGY | AFA | Certificate of Acceptance |
| CHEMISTRY IN COLLEGE | Cleveland Film Festival | Certificate of Merit |
| CONSPIRACY IN KYOTO | Film Council of Greater Boston | Second Place |
| | Stamford Film Festival | **Award of Merit** |
| | Edinburgh Film Festival | |
| CRAFTSMANSHIP IN CLAY: SIMPLE MOLDS | Cleveland Film Festival | Certificate of Merit |
| FORWARD UP SIX | AFA | Certificate of Acceptance |
| FROG ANATOMY | Biological Photo. Assoc. | Award of Excellence<br>First Place, Institutional class |
| GRAPEVINE TWIST | AFA | Silver Reel |
| THE LEGISLATIVE PROCESS | National Awards Jury | George Washington Honor Medal |

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|---|---|---|
| INDIANA UNIVERSITY, Bloomington (continued) |  |  |
| LETTERING INSTRUCTIONAL MATERIALS | AFA | Certificate of Acceptance |
| LONG JOURNEY WEST: 1820 | Scholastic Teacher Magazine | Annual Film Award |
| MITOSIS AND MEIOSIS | Biological Photo. Assoc. | Award of Excellence |
| SEE HOW THEY LEARN | AFA | Certificate of Acceptance |
| SOMEONE WHO CARES | AFA<br>Columbus Film Festival | Certificate of Acceptance<br>Certificate of Merit |
| SPLIT THE RIND | AFA | Golden Reel |
| STARS AND STRIPES ON DISPLAY | Scholastic Teacher Magazine | Annual Film Award |
| STUDYING ART IN COLLEGE | Columbus Film Festival | The Chris Award |
| TAKE A LITTLE PEEK | Stamford Film Festival | Award of Merit |
| TIME | AFA | Certificate of Acceptance |
| VOTING PROCEDURES | National Awards Jury<br>Scholastic Teacher Magazine | George Washington Honor Medal<br>Annual Film Award |
| YOUR STATE TROOPER | SPG-ICFA | Honorable Mention |
| STATE UNIVERSITY OF IOWA, Iowa City |  |  |
| AUTUMN | CINESTUD, Amsterdam<br>San Francisco International Film Festival | Amsterdam Student Union Prize<br>Honorable Mention |

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|---|---|---|
| IOWA STATE UNIVERSITY OF SCIENCE AND TECHNOLOGY, Ames | | |
| GRASS ROOTS IN THE SOIL | AAACE | Blue Ribbon |
| HANDS OFF | National Council on Films for Safety | Blue Ribbon |
| A HOUSEWARMING ELECTRICALLY | ASAE | Blue Ribbon |
| INSURANCE - FROM THE FARMERS' SIDE OF THE FENCE | AFA | Certificate of Acceptance |
| NOR IRON BARS A CAGE | SPG-ICFA | Bronze Medallion |
| THE OPEN DOOR TO GREATER DAIRY PROFITS | AAACE | Red Ribbon |
| OPERATION FEEDBUNK | ASAE | Blue Ribbon |
| THE SELF-FEEDING HAYMAKER | ASAE | Blue Ribbon |
| VOICES OF IOWA STATE | ACPRA | Best in Nation |
| UNIVERSITY OF KANSAS, Lawrence | | |
| SIX GUNS TO SIXTY ONE | Oklahoma University Broadcasting Clinic and Workshop | Certificate of Merit |
| UNIVERSITY OF MINNESOTA, Minneapolis | | |
| CHARACTER MAKE-UP FOR MEN | AFA<br>Cleveland Film Festival | Golden Reel<br>Certificate of Merit |
| COLOR OF THE DAY | International Film Festival of Cinema | Honorable Mention, Experimental Films |

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|---|---|---|
| UNIVERSITY OF MINNESOTA, Minneapolis (continued) | | |
| FLANNELGRAPH | AFA | Certificate of Acceptance |
| FLIGHT OF THE TEAL | International Festival of Cinema | Honorable Mention |
| METAMORPHOSIS | AFA | Certificate of Acceptance |
| ONE VICTORY | SPG-ICFA | |
| SPRING COMES TO THE SUBARCTIC | AFA | Silver Reel |
| SURGICAL CORRECTION OF INTER-VENTRICULAR DEFECTS EMPLOYING CONTROLLED CROSS-CIRCULATION | AFA | Certificate of Acceptance |
| SWAMP | SPG-ICFA<br>International Festival of Cinema, SODRE, Montevideo | Look Magazine Award<br>Honorable Mention |
| WEIGHING WITH THE ANALYTICAL BALANCE | UFPA, Ken Edwards Memorial | First Place, Performance Films |
| "YOU" IN THE UNION | SPG-ICFA | |
| UNIVERSITY OF NEBRASKA, Lincoln | | |
| THE HIGHEST IDEALS | SPG-ICFA | Honorable Mention |
| IRRIGATION PRACTICES | ASAE | Blue Ribbon |
| OHIO STATE UNIVERSITY, Columbus | | |
| ACCENT ON LEARNING | Columbus Film Festival | Certificate of Merit |

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|---|---|---|
| **OHIO STATE UNIVERSITY, Columbus (continued)** | | |
| CONTINENTAL GLACIERS | Cleveland Film Festival<br>Columbus Film Festival | Certificate of Merit<br>Certificate of Merit |
| THE DEVELOPMENT OF A FROG | UFPA, Ken Edwards Memorial | First Place, Information Films |
| ENGINEERING FOR EDDIE | AFA<br>Columbus Film Festival | Certificate of Acceptance<br>The Chris Award |
| ESSENTIALS OF FREEDOM | | Freedom Foundation Award |
| LEGISLATIVE REPORTER | Columbus Film Festival | The Chris Award |
| 120 TO SHOW | Columbus Film Festival | The Chris Award |
| OSU ROSE BOWL MARCHING BAND | Columbus Film Festival | The Chris Award |
| OUR CHANGING SHORES | Columbus Film Festival | The Chris Award |
| STORY OF A DAM | Columbus Film Festival | Certificate of Merit |
| WORLD OF SONG | Columbus Film Festival | The Chris Award |
| **PURDUE UNIVERSITY, Lafayette** | | |
| FEATHER YOUR FUTURE | AAACE | Blue Ribbon |
| FOR WHOM THE TRAFFIC TOLL | AFA | Certificate of Acceptance |
| KILL 'EM WITH GAS | AAACE | Blue Ribbon |
| LET'S BARBECUE CHICKEN | AAACE | Blue Ribbon |
| OPERATING A SELF-SERVICE MEAT DEPARTMENT | AAACE | Blue Ribbon |

PURDUE UNIVERSITY, Lafayette, Indiana (continued)

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|---|---|---|
| PURDUE NEWSREEL 1957-58 | SPG-ICFA | Bronze Medallion |
| THIS IS 4-H CLUB WORK | AAACE | Blue Ribbon |
| TRUDIE'S STATE FAIR HOLIDAY | AAACE | Blue Ribbon |

UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles

| | | |
|---|---|---|
| BLACK CAT | AFA | Certificate of Acceptance |
| | SPG-ICFA | Bronze Medallion |
| BUNKER HILL | Edinburgh Film Festival | |
| | SPG-ICFA | Bronze Medallion |
| DEGAS: MASTER OF MOTION | AFA | Certificate of Acceptance |
| ESCAPE TO NOWHERE | SPG-ICFA | Silver Medallion |
| FACE OF LINCOLN | AAMP | Academy Award |
| | Columbus Film Festival | Certificate of Merit |
| | Scannan, Ireland, Film Festival | |
| | AFA | Golden Reel |
| | So. Calif. Motion Picture Council | |
| | SPG-ICFA | Bronze Medallion |
| | Melbourne Film Festival | |
| | Scholastic Teacher Magazine | Award of Merit |
| GRIFFITH REPORT | SPG-ICFA | Silver Medallion |
| HAVE I TOLD YOU LATELY THAT I LOVE YOU | Edinburgh Film Festival | |
| | Sydney Film Festival | |
| | CINESTUD, Amsterdam | KLM Award |

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|---|---|---|
| UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles (continued) | | |
| LET ME SEE | SPG-ICFA | Gold Medallion |
| OCCURRENCE AT OWL CREEK BRIDGE | SPG-ICFA | Gold Medallion |
| THE POTTER | AFA | Certificate of Acceptance |
| QUETZACOATL | Edinburgh Film Festival<br>Venice Film Festival | |
| THE THINNEST SLICE | Edinburgh Film Festival | |
| WRITTEN WORD | Academy of Television Arts and Sciences of New York | Best Educational Program |
| STANFORD UNIVERSITY, Stanford | | |
| SMOKE SIGNAL | ACPRA | Citation of Honor |
| WINDS OF FREEDOM | ACPRA | Citation of Honor |
| WAYNE STATE UNIVERSITY, Detroit | | |
| ACT III | Edinburgh Film Festival<br>Venice Film Festival<br>Vancouver Film Festival | |
| CLAY ON YOUR HANDS | SPG-ICFA | Certificate of Merit |
| HATS FOR YOU | Film Council of Greater Boston | First Place |
| LANGUAGE TEACHING IN CONTEXT | Edinburgh Film Festival<br>Venice Film Festival<br>Vancouver Film Festival | |

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|---|---|---|
| WAYNE STATE UNIVERSITY, Detroit (continued) |  |  |
| WHO KILLS THE TIGER? | SPG-ICFA | Honorable Mention |
| UNIVERSITY OF WISCONSIN, Madison |  |  |
| BARNS FOR BETTER DAIRYING | AFA | Certificate of Acceptance |
| CANCER QUEST | SPG-ICFA |  |
| EXPANDING CITY | AFA | Certificate of Acceptance |
| THE FOUNTAIN AND THE APPLETREE | AFA<br>SPG-ICFA | Certificate of Acceptance |
| IF YOU WANT TO BE A BADGER | AFA |  |
| LIVING ROOM OF THE UNIVERSITY | AFA<br>SPG-ICFA | Certificate of Acceptance<br>Honorable Mention |
| MARCHING ALONG WITH SOUSA | SPG-ICFA |  |
| WISCONSIN CLEFT PALATE STORY | AFA | Golden Reel |
| WISCONSIN ELECTRIC RESEARCH FARM | ASAE | Blue Ribbon |
| WISCONSIN GEOGRAPHY, AN INTRODUCTION | AFA | Certificate of Acceptance |
| SYRACUSE UNIVERSITY |  |  |
| BOOKS FOR ALL | Little Theater, Cannes Film Festival |  |
| ROAD OF 100 DAYS | Little Theater, Cannes Film Festival |  |
| YALE UNIVERSITY, New Haven |  |  |
| THE END OF SUMMER | SPG-ICFA | Gold Medallion |
| THIS IS COLLEGE RADIO | SPG-ICFA | Honorable Mention |

# APPENDIX D

## University Film Producers Association Archive of Outstanding Films

University Film Producers Association Archive of Outstanding Films

The University Film Producers Association each year selects from the films produced by its members a number of films which are recognized as outstanding examples of university production. Those listed below had been selected for the UFPA Archive Collection as of September 1960.

| TITLE | INSTITUTION |
|---|---|
| ACCENT ON LEARNING | Ohio State University |
| ACT III | Wayne State University |
| ACTION OF LENSES AND SHUTTERS | Ohio State University |
| AMERICAN BAZAAR | University of Southern California |
| ANGER AT WORK | University of Oklahoma |
| AUTUMN | State University of Iowa |
| BIRD HUNT | University of California at Los Angeles |
| THE BLACK CAT | University of Southern California |
| BOOKS FOR ALL | Syracuse University |
| BOY LEARN TO FISH | University of Wisconsin |
| BUNKER HILL | University of Southern California |
| CALVING TIME | University of Wisconsin |
| CENTENNIAL | Pennsylvania State University |
| CEREMONIAL PIPES | University of Oklahoma |
| THE CHALLENGE | University of Southern California |
| COLOR LITHOGRAPHY, AN ART MEDIUM | University of Mississippi |
| CONSPIRACY IN KYOTO | Indiana University |
| CONTINENTAL GLACIERS | Ohio State University |
| CRANBERRIES | University of Wisconsin |
| LA CRIA DE POLLITOS | University of Wisconsin |
| DISMAL SWAMP | Virginia Department of Education |
| EIGHT MINUTES A WEEK | University of Southern California |
| FACE OF LINCOLN | University of Southern California |
| FACE OF YOUTH | University of Wisconsin |
| THE FLYING ANGEL | Bob Jones University |
| GERM-FREE WORLD | Notre Dame University |
| THE GERMAN LANGUAGE, Part 1 | University of Wisconsin |
| THE GRIFFITH REPORT | University of Southern California |
| HANDS OFF | Iowa State University |
| HAVE I TOLD YOU LATELY THAT I LOVE YOU | University of Southern California |

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|---|---|
| HOW TO MAKE A WASH BOTTLE | Yale University |
| HOW TO SPLICE FILM | Michigan State University |
| THE HUGO STORY | University of Oklahoma |
| INTRODUCTION TO SKIN DIVING | University of Southern California |
| LANGUAGE TEACHING IN CONTEXT | Wayne State University |
| LEGISLATIVE REPORTER | Ohio State University |
| A LIGHT FOR JOHN | University of Southern California |
| LOCKS OF SAULT STE. MARIE | University of Michigan |
| LONG JOURNEY WEST: 1820 | Indiana University |
| A MORAL TALE | University of Mississippi |
| MULCHING WITH BLACK POLYETHYLENE | Michigan State University |
| NOR IRON BARS A CAGE | Iowa State University |
| OCCURRENCE AT OWL CREEK BRIDGE | University of Southern California |
| ON SEEING FILM: FILM AND LITERATURE | University of Southern California |
| ONE THAT GOT AWAY | New York University |
| OUR HOUSE IS YOUR HOUSE | University of Mississippi |
| POISON IN THE HOUSE | Dartmouth College |
| PONY PENNING ON CHINCOTEAGUE | Virginia Department of Education |
| PORTRAIT OF A COUNTY | Pennsylvania State University |
| PROJECTING IDEAS ON THE OVERHEAD PROJECTOR | State University of Iowa |
| ROAD OF A HUNDRED DAYS | Syracuse University |
| THE SELF-FEEDING HAYMAKER | Iowa State University |
| THE SEVEN BRIDGES OF KOENIGSBERG | Bruce Cornwell (Wisconsin) |
| STAGE DEMONSTRATION | University of California at Los Angeles |
| INTRODUCTION TO THE STANFORD-BINET TEST OF INTELLIGENCE | University of Kansas City |
| THE STORY TELLERS OF THE CANTERBURY TALES | University of Southern California |
| SUSAN'S WONDERFUL ADVENTURE | Syracuse University |
| TALKING HANDS | University of Oklahoma |
| THIS IS NURSING | University of California at Los Angeles |
| TIME OUT OF WAR | University of California at Los Angeles |
| TOMORROW MAY BE DYING | University of Southern California |
| ULCER AT WORK | University of Oklahoma |
| UNIVERSITY BAND - AT BRUSSELS | University of Mississippi |
| VOICES OF IOWA STATE | Iowa State University |
| WHO KILLS THE TIGER | Wayne State University |
| WISCONSIN STATE FAIR | University of Wisconsin |
| WORLD OF MOSAIC | University of California at Los Angeles |

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